

ERIN CURRIER



American Women (Dismantling the Border) III (after Delacroix), acrylic and mixed media on panel, 60" h x 72" w



544 South Guadalupe Street, Santa Fe, NM 87501 | 505.954.9902 | www.blueraingallery.com

AMERICAN
art
COLLECTOR



**ARCADIA
CONTEMPORARY
HAS INVITED 50 ARTISTS
FROM AROUND THE WORLD
TO CREATE UNIQUE,
ORIGINAL WORKS ON
A 24" CIRCULAR
PANEL**

ARCADIA
CONTEMPORARY

39 East Colorado Blvd.
Pasadena, CA 91105
(626) 486-2018

ARCADIA CONTEMPORARY
&
ARTEFEX ARTIST PANELS
PRESENT
"MONDO TONDO"

March 16 - 30, 2019



© 2019 Arcadia Contemporary



39 East Colorado Blvd.
Pasadena, CA 91105
(626) 486-2018

www.arcadiacontemporary.com
info@arcadiacontemporary.com

the soul within the eyes of

Juan Béjar A. Caballo, Oil on Wood, 39.25 x 31.9" | 100 x 81cm



RJDGALLERY.COM | ART@RJDGALLERY.COM | 631.725.1161

RJD
gallery

a child is an everlasting spring



Juan Béjar *Diversidad*, Oil on Wood, 39.25 x 31.9" | 100 x 81cm

Juan Béjar
“Spring Ahead...”

EDITORIAL

JOSHUA ROSE / Editor

editor@americanartcollector.com

ROCHELLE BELSITO / Managing Editor

rbelsito@americanartcollector.com

MICHAEL CLAWSON / Deputy Editor

ALYSSA M. TIDWELL / Assistant Editor

TAYLOR TRANSTRUM / Associate Editor

JOHN O'HERN / Santa Fe Editor

FRANCIS SMITH / Contributing Photographer

MAIA GELVIN / Editorial Intern

ADVERTISING (866) 619-0841

LISA REDWINE / Senior Account Executive

lredwine@americanartcollector.com

CHRISTIE CAVALIER / Senior Account Executive

ccavalier@americanartcollector.com

ANITA WELDON / Senior Account Executive

aweldon@americanartcollector.com

HEATHER K. RASKIN / Senior Account Executive

hraskin@americanartcollector.com

CAMI BEAUGUREAU / Account Executive

camib@americanartcollector.com

TRAFFIC

BEN CROCKETT / Traffic Manager

traffic@americanartcollector.com

PRODUCTION

ADOLFO CASTILLO / Multi Media Manager

TONY NOLAN / Art Director

AUDREY WELCH / Graphic Designer

DANA LONG / Production Artist

SUBSCRIPTIONS (877) 947-0792

EMILY YEE / Subscriptions Manager

service@americanartcollector.com

JAIME PEACH / Accounts Receivable

jpeach@americanartcollector.com

DARROW BRUNKENHOEFER /

Administrative Coordinator

admin@americanartcollector.com

Copyright © 2019. All material appearing in American Art Collector is copyright. Reproduction in whole or part is not permitted without permission in writing from the editor. Editorial contributions are welcome and should be accompanied by a stamped self-addressed envelope. All care will be taken with material supplied, but no responsibility will be accepted for loss or damage. The views expressed are not necessarily those of the editor or the publisher. The publisher bears no responsibility and accepts no liability for the claims made, nor for information provided by advertisers. Printed in the USA.

American Art Collector 7530 E. Main Street, Suite 105, Scottsdale, AZ 85251
Telephone (480) 425-0806. Fax (480) 425-0724 or write to American Art Collector, P.O. Box 2320, Scottsdale, AZ 85252-2320

Single copies \$7.95. Subscription rate for one year is \$36. To place an order, change address or make a customer service query, please email service@AmericanArtCollector.com or write to PO Box 2320, Scottsdale, AZ 85252-2320. Periodicals postage rates paid at Scottsdale, AZ, and at additional mailing offices.

POSTMASTER: Send all address changes to American Art Collector, P.O. Box 2320, Scottsdale, AZ 85252-2320

AMERICAN ART COLLECTOR (ISSN 1547-7088) is published 12 times a year by International Artist Publishing Inc.

CANADA: American Art Collector Publications Mail Agreement No. 40064408 Return Undeliverable Canadian Addresses to Express Messenger International PO Box 25058, London B7C, Ontario, Canada N6C 6A8 www.AmericanArtCollector.com

EDITOR'S LETTER



See it Now

As I'm sure you all know, we spend a lot of time traveling the country and going to art events. For us, it's the best way to really know what's going on out there, to have our finger on the pulse, and in turn, offer to you updated and timely articles that will help you with your art collecting.

Many of you go on these trips as well. And we love seeing you out there. I've always said that if we have to work, there's nothing better than working with good friends. But for those of you who can't go on these trips or at least can't go on all of them we have a solution—our Instagram page.

We can be found at @AmericanArtCollector, and what you'll find there is a veritable smorgasbord of visual delight. Artists in front of their paintings at various events across the country, lot by lot auction results in real time, event photos, museum exhibitions, gallery exhibitions...you name it, we post it. We see it as the perfect companion to the printed page. In fact, every show we cover in the magazine, we post on Instagram on the day of the event to serve as a gentle reminder in case you were planning on attending.

So not only are we the only monthly printed magazine dedicated to the best living artists across the country, we are also the only Instagram page where you can find all this on a daily basis. Join the over half a million people who already follow us on our various social media platforms. Yes, you heard that correctly! Our Facebook page is followed by nearly 600,000 people and our Instagram is approximately 75,000 and growing by the minute. There's just so much to take in!

Sincerely,

Joshua Rose

P.S. This issue is one of our biggest in years! We are delighted by the response we are getting from friends, collectors, artists, auction professionals and museum curators across the country! It warms our hearts. Stay tuned for even bigger and better things happening on the pages of this magazine!



ON THE COVER

Sharon Sprung, *The Screenwriter's Daughter*, oil on panel, 36 x 42".
Represented by Gallery Henoch,
New York, NY.



Scan the Icons
Throughout This
Issue to Watch
Videos

Don't Have
A Scanner App?



We recommend
SCANLIFE
Available on
Android and IOS
Devices

Get Social!



american
art collector



collectart



@artmags



AmericanArt
Collector

M A R I N A M A R I N A



"Graceful," 22 x 38", Oil on Canvas



"Harmony," 18 x 42", Oil on Canvas

Lotton
GALLERY

900 NORTH MICHIGAN AVE. LEVEL 6, CHICAGO, IL 60611

(312) 664-6203

WWW.LOTTONGALLERY.COM

Real Art
Matters
TRAC 2019
THE REPRESENTATIONAL
ART CONFERENCE

THE REPRESENTATIONAL ART CONFERENCE 2019

AT THE BEACHSIDE CROWN PLAZA HOTEL IN VENTURA, CALIFORNIA

31ST MARCH - 4TH APRIL



Regina Jacobson
Speaker / Panelist



Brian Booth Craig
Demonstration Artist



Tim Jenison
Speaker



Teresa Oaxaca
Demonstration Artist / Panelist



Pamela Wilson
Demonstration Artist



Virgil Elliot
Demonstration Artist



Michael Zakian
Speaker / Panelist



Michael Pearce
Conference Chair / Speaker



Cheech Marin
Speaker



Steven DaLuz
Panelist



Roger Dean
Speaker



Alexey Steele
Demonstration Artist / Panelist



Joseph Bravo
Speaker / Panelist



Corinna Wagner
Speaker / Panelist



Scott Prior
Demonstration Artist / Panelist

“

Renowned art critic
Donald Kuspit
says TRAC “...is the
most important art
conference in the
United States, and the
world, in support of
representational art.”

Join the conversation.

Register for TRAC2019 today at www.trac2019.org.

TRAC2019 is an Arts Initiative of California Lutheran University.



KWAN FONG GALLERY
ART AND CULTURE



RAYMAR
FINE ARTS SOCIETY



California
Lutheran
University

WILLIAM ROLLAND
GALLERY / FINE ART



STUDIO
CHANNEL ISLANDS

Y A N A M O V C H A N



"Floral with Dahlias," 16 x 12", Oil on Canvas

Lotton
GALLERY

900 NORTH MICHIGAN AVE. LEVEL 6, CHICAGO, IL 60611

(312) 664-6203

WWW.LOTTONGALLERY.COM

ANATOMY OF THE MAGAZINE

Use this magazine to help you become the first to acquire new works for sale at upcoming shows coast to coast

COAST-TO-COAST COVERAGE

Find out what's happening across the nation. This is the first magazine to provide coast-to-coast coverage of upcoming shows from artists and galleries specializing in traditional fine art paintings and sculpture—the art that collectors want.

PREVIEWS

In the Preview pages, we reveal new works about to come available for sale by the country's leading galleries.

ART SHOW LOCATIONS

At the top of each Preview page you'll see the destination where the upcoming exhibition is showing, the dates, and the gallery address and contact details so you can make inquiries about new works—before they go on sale to the general public.

ARTIST FOCUS PAGES

These one-page articles are bonus Previews and focus on additional exhibitions taking place each month. Artist Focus Pages also show new works available for purchase, providing another valuable resource for finding more one-of-a-kind works of art.

ART LOVER'S GUIDES

Broaden your horizons by reading about the fabulous new art to be shown in some of the country's most exciting and stimulating art destinations.

VIRTUAL ART WALK

Visit www.AmericanArtCollector.com to see our sensational Virtual Art Walk. When a show announcement catches your eye, click on it and the art image will enlarge. Click again, and you will be linked directly to the gallery hosting the upcoming show.



COLLECTOR HOMES

Our nationally recognized interior design consultants take you inside the homes of major art collectors to show how the collections have been hung.

ART MARKET INSIGHTS

Find out everything the discerning collector needs to know. Each month a group of art experts share their behind-the-scenes knowledge of how the art market works.

● SOLD!

Read our monthly ●SOLD! pages to find out who's buying whose art they first saw in this magazine.



Gail Morris



"East to West" / oil on canvas / 30" x 30"

"Gail Morris | New Works: Homage #WolfKahn"

March 15, 2019 – April 8, 2019

Artist Reception: Friday, March 15

6:00-8:00 pm

Call or email for additional details



**AMERICAN
PORTRAIT**

**LEIGH
BONGIORNO**

Rehs *Contemporary*

GALLERIES, INC.

5 East 57th Street, New York, NY 10022 T: 212.355.5710 www.rehscgi.com

  follow us @rehsccontemporary  

Float – Oil on Panel – 30x30"



Lush:
Paradisiac Fantasies of Julie Bell

May 4th – 2019

Demi

represented by Salamatina Gallery

Now available: a limited edition of Demi first monograph, each personally signed by the artist.

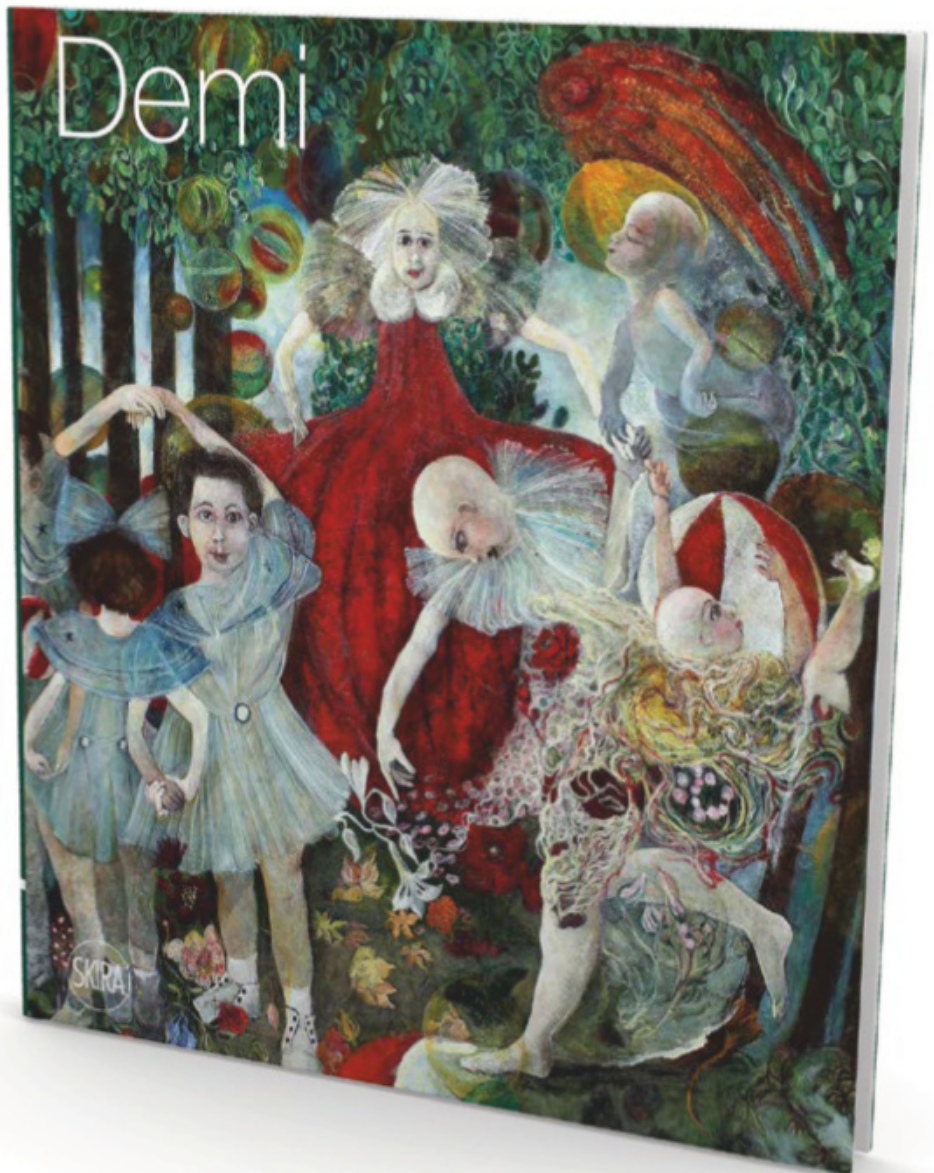
Salamatina Gallery
516.439.4471

"Black Little Angel," 2010 (collection of the Smithsonian American Art Museum), is one of Demi's most iconic paintings. Painted with obsessive, almost hallucinating detail, it is charged with tenderness, fragility and strength - constant elements in this artist's work. The painting depicts a black baby dressed in white, surrounded by a field of white flowers and birds. It references a popular Latin American song which asks a painter to depict black angels. As with all of Demi's pictures, it contains many layers, referencing issues of race, innocence and the sacred. But first and foremost it is an exquisitely constructed painting.

- Alejandro Anreus, PhD

"It's the wound that all my art springs from, even if I'm painting a landscape." - Demi

Newly out from Skira and Salamatina Gallery, this artist's book functions as a visual diary, connecting to the long, complex history of important artist within visual culture



holly trostle brigham

march 12 through april 6, 2019



Edmonia and Cleopatra | 2018 | WATERCOLOR | 29.5 X 29.5 INCHES



Mother Monument | 2018 | SCULPTURAL ARTIST BOOK | EDITION OF 10



christine lafuenta

april 12 through may 4, 2019

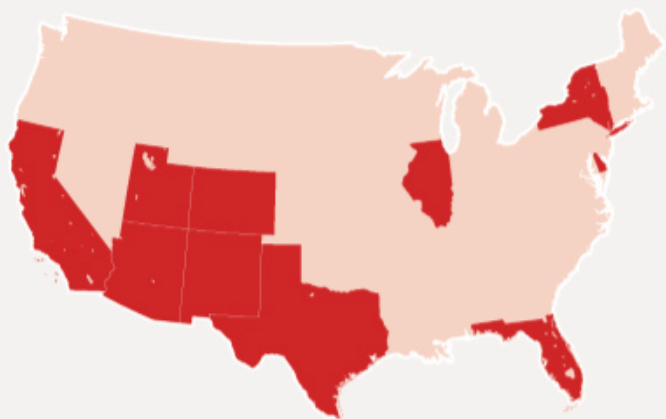
Peonies, Ribbon, and Scissors
2018 | OIL ON LINEN | 18 X 24 INCHES

SomervilleManning
GALLERY

50



UPCOMING SOLO & GROUP SHOWS



ARIZONA

- Scottsdale

CALIFORNIA

- Pasadena
- San Francisco

COLORADO

- Vail

DELAWARE

- Greenville

FLORIDA

- Naples

ILLINOIS

- Chicago

NEW MEXICO

- Santa Fe

NEW YORK

- Bridgehampton
- New York

TEXAS

- Austin

UTAH

- Park City

124

San Francisco, CA

PETER HALASZ

Fall into the Half Light

126

New York, NY

ALEXANDRA PACULA

Megacity

128

New York, NY

ALFRED LESLIE

Luminosity

130

Vail, CO

RON HICKS

Painted Dialogues

132

New York, NY

CHRISTOPHER STOTT

Stories of Communication

134

Park City, UT

JENNIFER NEHRBASS

Pioneer Woman

136

Naples, FL

PHILIP BULLER

Patterned Images



138

Scottsdale, AZ
**ZVONIMIR
MIHANOVIC**
Land and Sea

142

Austin, TX
IAN SHULTS
Smile, Darlin'

144

Greenville, DE
**HOLLY TROSTLE
BRIGHAM**
Timeless Women

146

Chicago, IL
MARINA MARINA
Simple Moments

148

Pasadena, CA
MONDO TONDO
Round canvases

150

Santa Fe, NM
WAVES OF CHANGE
Twelve women artists

152

Bridgehampton, NY
SPRING AHEAD
Narrative paintings

154

Scottsdale, AZ
GAIL MORRIS
Earthly Elements

156

Santa Fe, NM
PLEASANT PASTELS
Pastel Society of New
Mexico exhibition

158

Santa Fe, NM
**THE FEMALE
PERSPECTIVE**
Four-artist showcase

SPECIAL SECTIONS

VIRTUOSOS OF THE OPA **48**

STRONG VOICES **76**
Collector's Focus: Women Artists

ABUNDANT BEAUTY **100**
Collector's Focus:
Florals & Botanicals

THE ART LOVER'S
GUIDE TO COLLECTING
FINE ART IN WASHINGTON, D.C.
& THE MID-ATLANTIC STATES **110**

THE ART LOVER'S
GUIDE TO COLLECTING
FINE ART IN COLORADO **162**

FEATURES

LIVING IN HARMONY **50**
By John O'Hern

ROBERT MINERVINI:
NEW MONUMENTS **58**
By John O'Hern

EMILY COPELAND:
VINTAGE BEAUTY **64**
By Rochelle Belsito

12 CONTEMPORARY
WOMEN ARTISTS **70**
By Veronica Winters

ART CITY FOCUS:
PHOENIX, AZ **169**
By Taylor Transtrum

DEPARTMENTS

VISUAL FEAST **40**

CALENDAR **42**

ART SHOW PREVIEWS **44, 46**

ARTIST FOCUS PAGES **160**

AWARD WINNER **168**

Have an image you'd like to submit to our monthly Visual Feast feature? Email a high-resolution file of the image and a short description to editor@americanartcollector.com. Requirements? Big and beautiful.



"VIRTUOSOS OF THE OPA"



Margret Short



Greg Scheibel



Sivananda Nyayapathi



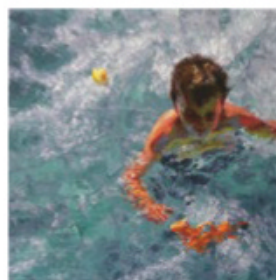
Kirk Larsen



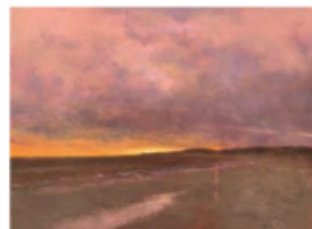
Olga Krimon



Aimee Erickson



Lisa Fricker



Paul Batch



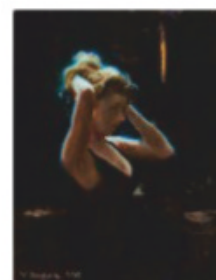
Mitch Baird



Anna Rose Bain



Kurt Anderson



William Schneider



Joyce Pike



Huihan Liu



Jeff Legg



James Crandall

Oil Painters of America's "Virtuosos of the OPA" Exhibition • March 1 - March 31

Hosted by Cutter & Cutter Fine Art, St. Augustine, FL

The exhibition includes 150 paintings by Signature & Master members of the OPA.

To purchase a painting contact the gallery at **(904) 810-0460**.

See the entire exhibition online at **www.cutterandcutter.com**

CUTTER & CUTTER FINE ART



Xiao S. Jiang



Kathie Wheeler



William Chambers



Nancy Crookston



David Tutwiler



Daniel Greene



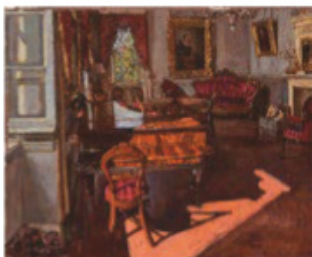
Elizabeth Pollie



Sarah Kidner



Victoria Castillo



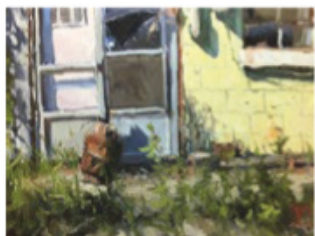
Daud Akhriev



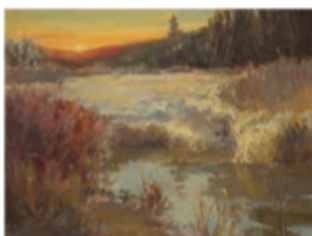
Roger Dale Brown



Mitch Caster



David Boyd Jr.



Suzie Baker



George Angelini



Jan Peng Wang



Robert Johnson



Lori Putnam



Robert Hagberg



John Michael Carter

ARCHITECTURAL DIGEST

AD DESIGN SHOW



TREVOR TONDRO

March 21-24, 2019
Piers 92 & 94 NYC

Buy tickets now
addesignshow.com

PRODUCED BY:

VORNADO
REALTY TRUST

CO-LOCATED WITH:



DIFFA'S DINING BY DESIGN
New York 2019 diffa.org

PROUDLY REPRESENTING
JEFFREY T. LARSON



"PHEASANT ON BLUE DOOR" OIL 48" x 32"

THE NEW BREED OF FINE ART

MAXWELL
ALEXANDER
GALLERY

VIEW ADDITIONAL WORKS BY JEFFREY T. LARSON
AND OTHER CONTEMPORARY MASTERS AT
WWW.MAXWELLALEXANDERGALLERY.COM
OR VISIT US IN OUR 3,500 SQ FT GALLERY
LOCATED DOWNTOWN LOS ANGELES



27TH NATIONAL PASTEL PAINTING EXHIBITION

March 1 *thru* 31 / Monday - Saturday, 9am - 6pm / Sunday, 10am - 5pm



Awards Judge:
Michael Chesley
Johnson

Jurors:
Brian Cobble
Alan Flattmann
Sally Strand

Show Catalog,
with all accepted
paintings, online at
www.pastelsnm.org



clockwise from top left:

Kathy Falla Howard
Crystal Clear Persuasion
www.KathyFallaHoward.com

Susan E. Roden
Suns + Orange
www.susaneroden.com

Christopher Copeland
North of Taos
www.christophercopeland.com

Lee McVey
Morning Shadows
www.leemcvey.com

Maryann McGraw
View from Sawhill
M4artist@hotmail.com

Marilyn Drake
Learning Her Lyrics
marilyndrake.com



Sorrel Sky
GALLERY

125 W. Palace Ave., Santa Fe, NM / 505-501-6555 / www.sorrelsky.com

JEFFREY VAUGHN

APRIL 30 - MAY 25, 2019



JEFFREY VAUGHN, 'LAST LIGHT', OIL/ACRYLIC ON CANVAS, 40x40"

GEORGE BILLIS GALLERY · 525 WEST 26TH STREET, GROUND FLOOR · NYC
212.645.2621 · GALLERY@GEORGEBILLIS.COM · WWW.GEORGEBILLIS.COM

41ST ANNUAL

LONG'S PARK

ART FESTIVAL



PAINTING

JEWELRY

CERAMICS

SCULPTURE

PHOTOGRAPHY

Visit the Long's Park Art Festival, a celebration of fine art and craft from across the nation. Enjoy three days of art, food, and music in idyllic, tree-lined Long's Park, and discover why we were rated the top East Coast art festival of 2018 by Art Fair Calendar.

While you're here, spend the weekend enjoying all Lancaster has to offer. Named as a top place to travel in 2019 by Forbes, Lancaster's galleries, shopping, and diverse food scene have made the city a top destination for art and food lovers alike.



LONG'S PARK
AMPHITHEATER
ART FESTIVAL

Labor Day Weekend

August 30 - September 1, 2019

Lancaster, PA longspark.org

Janet Monafo



PARADISE FOUND, 1995, pastel on paper, 58 x 49 inches, signed upper left: *Monafo 95*

Since her first major exhibition at the George Walter Vincent Smith Art Museum in 1977, Janet Monafo (b. 1940) has used pastel to create masterful figural works, brilliant self-portraits and elaborately choreographed still lifes. She has been the recipient of numerous honors throughout her career, including awards from the National Academy of Design, the Adolph and Esther Gottlieb Foundation and the National Endowment for the Arts. Janet's induction into the Pastel Society of America's Hall of Fame in 2002 placed her in the company of such artists as William Merritt Chase and Mary Cassatt.

Vose

A DIVISION OF
VOSE GALLERIES
OF BOSTON

NEW AMERICAN REALISM
contemporary

238 Newbury Street | Boston | MA | 02116

617.536.6176 | info@vosegalleries.com

www.vosegalleries.com



EARLY LIGHT, 8 x 10" OIL



A GLORIOUS DAY AWAITS, 3 x 4" OIL



OF SUN AND SNOW, 6 x 8" OIL

CYNTHIA ROSEN

www.cynthiarosen.com ✦ cynthiarosenart@gmail.com ✦ 802-345-8863



CYNTHIA ROSEN:
Expressive Landscape Painting –
Palette Knife in Plein Air
3 Hour Instructional Video



FACULTY: Plein Air Convention
& Expo, April 24-28 **PACE2019**

WORKSHOPS:

✦ Atlanta, GA ✦ Bridgewater, NJ
✦ Manchester, VT ✦ Jackson, NH

For more information on my workshops please visit
www.cynthiarosen.com/workshops.

CHECK OUT MY VIDEO: [https:// bit.ly/2HaYMRm](https://bit.ly/2HaYMRm)



WOMEN ON THE WALL

OPENING FRIDAY, MARCH 8
INTERNATIONAL WOMEN'S DAY

225 CANYON ROAD

PJ GAROUTTE, MARTHA GOETZ, GENE KLOSS, AND MARTHA PETTIGREW

PJ GAROUTTE, *STARLIGHT*, OIL, 8 x 8".

MANITOU GALLERIES

123 WEST PALACE AVENUE
505.986.0440

SANTA FE, NEW MEXICO
WWW.MANITOUGALLERIES.COM

225 CANYON ROAD
505.986.9833

Gloria Lee

Floral Fantasy



view the collection at ecgallery.com



Exclusive Collections Gallery

212 S Cedros Ave. #104

Solana Beach CA 92075

800-599-7111

art@ecgallery.com

Laura Robb



Amaryllis oil on linen 18 x 12 inches

Nedra Matteucci Galleries FADA

1075 Paseo de Peralta, Santa Fe, NM 87501

505-982-4631 • matteucci.com

Proudly offering fine painting & sculpture by leading contemporary artists



Ned Block



Reno Carollo



Stephanie Shangraw

SculptureTucson

SCULPTURE FESTIVAL SHOW & SALE

www.SculptureTucson.org



Jeannine Young



Andrée Richmond

Brandi Fenton
Memorial Park

3482 E. River Road
Tucson, Arizona

APRIL 5-7, 2019

F 5 pm - 9 pm
Patrons' Sneak Preview

Sa 9:30 am - 6 pm
Su 9:30 am - 4 pm



Joan Wilking

Zvonimir Mihanovic

Exhibition March 21-23

Artist in attendance.



Patience, oil on linen, 38 x 51"



Brennen

FINE ART

We bring the World's finest artists to Main Street

7150 E. Main Street, Scottsdale, AZ 85251

Art@thbrennenfineart.com - BrennenFineArt.com - (480) 994-1355

art on paper

MARCH 7 – 10, 2019
PIER 36, NYC

OPENING NIGHT

Art on Paper Preview

Thursday, March 7 6:00pm – 10:00pm

PUBLIC FAIR HOURS

Friday, March 8 11:00am – 7:00pm

Saturday, March 9 11:00am – 7:00pm

Sunday, March 10 12:00pm – 6:00pm

thepaperfair.com

HOMER BELLOWS CHASE SARGENT COPLEY

WE HAVE THE MASTERS. WE JUST NEED YOU.



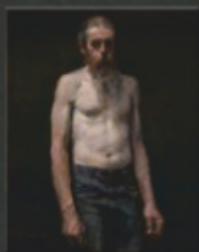
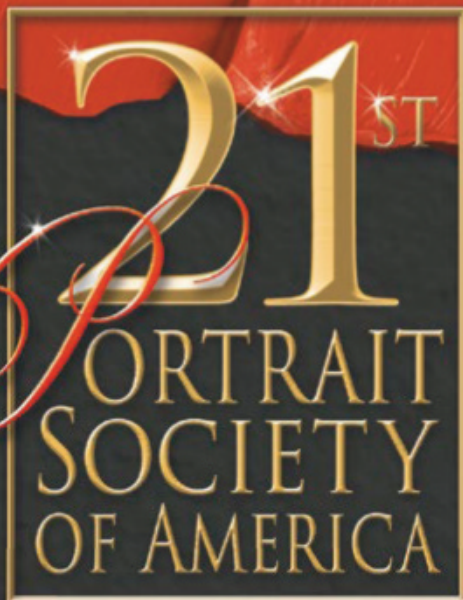
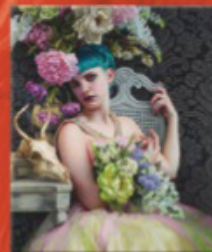
ALWAYS CHANGING | ALWAYS FREE

Norfolk, Virginia | Chrysler.org

THE ART OF THE PORTRAIT®

An International Portrait & Figurative Artist's Conference

ATLANTA, GEORGIA ~ April 25-28, 2019



Join us in celebrating our 21st anniversary of
The Art of the Portrait,
April 25-28, 2019 in Atlanta, Georgia.

Pre-Conference Workshops • Face-Off Demonstrations • Illustrated Lectures
Diverse Demonstrations • Portfolio Reviews • Art Materials
6x9 Mystery Art Sale • International Portrait Competition Artworks

2019 Distinguished Faculty

Leslie Adams, Bo Bartlett, Suchitra Bhosle, Judith Carducci, Rick Casali, Casey Childs, Adam Clague, Rose Frantzen, Max Ginsburg, Daniel Greene, Johanna Harmon, Seth Haverkamp, James Head, Jeffrey Hein, Quang Ho, Edward Jonas, David Kassan, Daniel Keys, Everett Raymond Kinstler, Ying-He Liu, Michael Mentler, Gregory Mortenson, Michael Shane Neal, Alicia Ponzio, Mary Qian, Tim Rees, Mary Sauer, Adrienne Stein, Dan Thompson, John Seibels Walker, Dawn Whitelaw, Lea Wight, and Mary Whyte.

CONFERENCE TUITION: **\$525** MEMBERS ~ **\$625** NON-MEMBERS

Toll-free 1-877-772-4321 • info@portraitsociety.org • www.portraitsociety.org

SUBSCRIBE TODAY!

12 ISSUES PER YEAR
www.AmericanArtCollector.com

Discover New Art Available For Sale

The new art of today's major artists is in big demand, and if you're serious about acquiring it you need to know about it sooner.

When you subscribe to *American Art Collector* magazine you'll be the first to know because each

month we'll email you the link to the latest issue online. You'll have instant access to the latest issue immediately when it is published. You'll see the art coming available for sale before the shows even open.

Coast-To-Coast Coverage

See new art being created by major living artists from the East Coast to the West Coast and everywhere in between.

Many readers travel across the country to acquire pieces from galleries showing new work in this magazine.

Covering The Major Art Destinations

Our **Art Lover's Guides** alert you to the peak season for art destinations around the nation. You'll find details of all the major shows opening around the country with images of new work and dates of upcoming shows. Our user-friendly **Art Walk Maps** help orient you before you visit and show you where the major galleries are located.



Paintings • Sculpture • Glass • Ceramics • Wood



See Inside the Homes of Major Collectors

Our nationally recognized interior design consultants and photographers take you inside the homes of major art collectors to show how the collections have been hung.

Embedded Videos



Videos in each issue let you take part in all the art action—starting from inside artists' studios to gallery openings and right through to auctions on the go.

12 Issues of the Monthly Magazine

A visual feast of large-format images and articles previewing new paintings and contemporary decorative art objects from upcoming shows on major living artists coast to coast.

Which Subjects Do You Like Best? ▶

In every issue we spotlight different art genres and subjects. Visit our Homepage and click on Editorial Calendar to see the full listing of subjects and the issues they appear in with your subscription.



Which Reader Are You?



+



OR



PRINT AND DIGITAL

1 YEAR \$36 (US\$49 CAN) | 2 YEAR \$68 (US\$96 CAN)

AVAILABLE IN NORTH AMERICA ONLY

DIGITAL ONLY

2 YEAR \$38

ONLY \$20

1 YEAR SUBSCRIPTION
AVAILABLE WORLDWIDE

FOR FASTER SERVICE subscribe online at www.AmericanArtCollector.com/subscribe

NOAPS

The National Oil & Acrylic Painters' Society



JOHN BUXTON, Pennsylvania
"First Breath of Dawn", 22x14, Oil on Linen
www.buxtonart.com
2018 NOAPS Fall On-Line International



XIAOLONG ZHOU, California
"Evening Dock", 16x20, Oil on Canvas
www.xialongzhouart.com
2018 NOAPS Fall On-Line International



JANE KEELING, Florida
"Bather", 8x10, Oil on Canvas Panel
www.janekeeling.com
NOAPS Artist Member



ALEXANDER MASYK, New York
"Beach Sounds", 22x28, Oil on Canvas
www.alexander.masyk.com
2018 NOAPS Fall On-Line International

NOAPS Best of America

SMALL Painting Exhibition March 1 - April 6, 2019



LESLIE PRATT-THOMAS, South Carolina
"Profile", 6x6, Oil on Board
www.pratt-thomasstudio.com
Best of America SMALL Painting Exhibition



STEVE CREIGHTON, Indiana
NOAPS Signature Artist
"Still Life with Gonder Vase", 12x9, Oil on Panel
www.stevecreightonart.com
Best of America SMALL Painting Exhibition



**2019 BEST OF AMERICA
SMALL PAINTING
NATIONAL JURIED EXHIBITION
March 1 - April 6, 2019**



RS HANNA GALLERY
244 West Main Street
Fredericksburg, Texas Phone 830-307-3071



JOAN JOHNSON, Maryland
"Perry Cabin Sunrise", 16x20, Oil on Panel
www.joanjohnsonstudio.com
Best of America SMALL Painting Exhibition

COURTNEY COTTON



777

36 x 36"

Acrylic on Canvas

2018

www.courtneycotton.com

[@courtneycottonetal](https://www.instagram.com/courtneycottonetal)

MEIBOHM FINE ARTS

478 MAIN STREET EAST AURORA 716.652.0940 MEIBOHMFINEARTS.COM



THOMAS KESSLER *Autumn Flyway Proverbs 3:6* 14 x 11" Oil



JANE FOLEY FERRARO *Solitude* 30 x 30" Acrylic



RAYMOND BONILLA *Pearl Street* 24 x 24" Oil

UPCOMING EXHIBITS

**RIXFORD U.
JENNINGS**

(1906-1996)

MARCH 22 - APRIL 20
2019

**JANE FOLEY
FERRARO**

APRIL 26 - MAY 25,
2019

**JAMES D.
HAVENS**

(1900-1960)

JUNE 8 - JULY 20
2019

**KATERI
EWING**

SEPT 27 - OCT 26
2019

**RAYMOND
BONILLA**

NOV 1 - NOV 30
2019

**THOMAS
KEGLER**

MAY 1 - MAY 30
2020

MEIBOHM FINE ARTS

WWW.MEIBOHMFINEARTS.COM • 716.652.0940 • INFO@MEIBOHMFINEARTS.COM
478 MAIN STREET, EAST AURORA, NY 14052



MAJESTY
32" x 15" x 9"
Bronze

PAIGE BRADLEY

San Francisco
Florida
Charleston
Laguna Beach
Carmel
New Jersey
New Orleans
Houston
Scottsdale
Shanghai
London
Connecticut - Private Studio (*tours by request*)
www.paigebradley.com

cycles, bronze, 33 x 22 x 15 in





Hearts of Men (detail), oil on herringbone linen, 72 by 96"

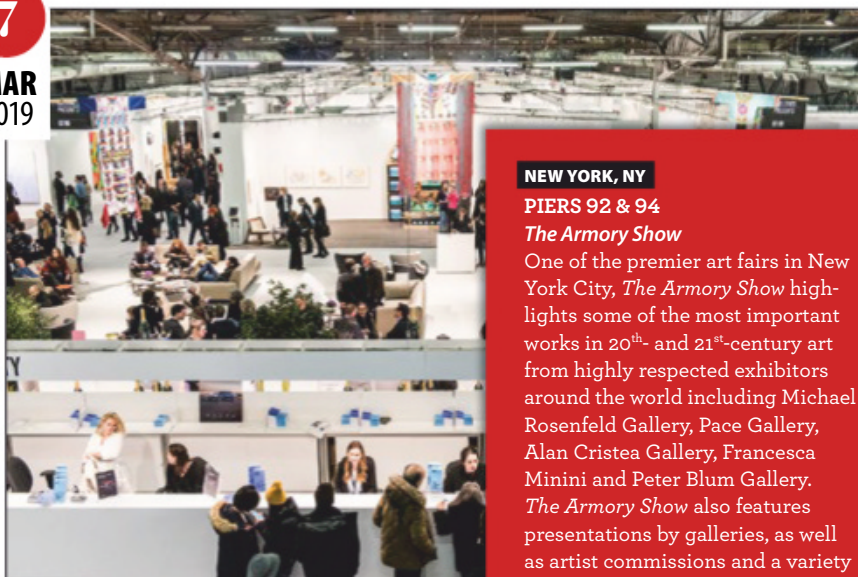
Richard Thomas Scott: Hearts of Men



Through March 23, Atlanta-based Spalding Nix Fine Art presents the two-artist exhibition *Bringing It All Back Home*, which asks the question of what it means to be American today. Included in the show is Richard Thomas Scott's 2016 painting *Hearts of Men* depicting a Civil War reenactment that is told through the lens of the artist's personal experience with a school shooting on his last day of high school. ●

7

MAR
2019



The Armory Show at Pier 94 in 2018. Photo by Teddy Wolff. Courtesy The Armory Show.

NEW YORK, NY

PIERS 92 & 94

The Armory Show

One of the premier art fairs in New York City, *The Armory Show* highlights some of the most important works in 20th- and 21st-century art from highly respected exhibitors around the world including Michael Rosenfeld Gallery, Pace Gallery, Alan Cristea Gallery, Francesca Minini and Peter Blum Gallery. *The Armory Show* also features presentations by galleries, as well as artist commissions and a variety of dynamic public programs.

www.thearmoryshow.com

Through March 10

exhibitors from across the globe. The show opens on Thursday, March 7, with the Platinum First View and VIP and Press Preview and runs through the weekend.

www.scope-art.com

Through March 10

12

WATERVILLE, ME

COLBY MUSEUM OF ART

Theaster Gates: Facsimile Cabinet of Women Origin Stories

On view for the first time in the U.S., Theaster Gates' *Facsimile Cabinet of Women Origin Stories* includes nearly 3,000 images from the Johnson Publishing Company archive.

www.colby.edu

Through September 8

21

NEW YORK, NY

PIERS 92 & 94

Architectural Digest Design Show

International leading brands and top talent of today come together in a carefully curated presentation of design, offering a variety of special events, seminars on design, culinary demonstrations and inspired vignettes by respected brands.

www.addesignshow.com

Through March 24

28

FEB
2019

NEW YORK, NY

PARK AVENUE ARMORY

The Art Show

The Art Show offers intimately scaled and curated presentations of the highest quality. The annual show fosters new relationships and conversations with gallerists and the opportunity to view works in a variety of genres and origins. artdealers.org/the-art-show/information

Through March 3

3

MAR
2019

SANTA BARBARA, CA

SANTA BARBARA

MUSEUM OF ART

Kehinde Wiley: Equestrian Portrait of Prince Tommaso of Savoy-Carignan

On view at the Santa Barbara Museum of Art is a major equestrian portrait by Wiley, a large-scale piece spanning over 9 feet. The work is an extension of the artist's *Rumors of War* series.

www.sbma.net

Through October 13

5

NEW YORK, NY

4 TIMES SQUARE

SPRING/BREAK Art Show

SPRING/BREAK challenges the traditional art market landscape by utilizing underused, atypical and historic New York City

exhibition spaces, typically held during *Armory Week*.

www.springbreakartshow.com

Through March 11

6

NEW YORK, NY

PIER 90

VOLTA New York

This contemporary art fair features solo projects by leading and emerging international artists. The fair, which began in 2008, has since grown into a beacon for artistic discovery during *Armory Week*.

ny.voltashow.com

Through March 10

7

NEW YORK, NY

PIER 36

Art on Paper New York

An important destination for art in NYC, Art Market Productions' *Art on Paper* features contemporary works on paper from 85 galleries on downtown Manhattan's Pier 36.

www.thepaperfair.com

Through March 10

NEW YORK, NY

METROPOLITAN PAVILION

SCOPE New York

Showcasing innovative artwork, *SCOPE New York* welcomes 60

27

BOSTON, MA

CITYWIDE

Boston Design Week

The sixth annual festival returns with themes spanning the design spectrum to provide a diverse experience of all Boston's design community has to offer, including DIY workshops, art galleries and interior design, as well as exclusive museum tours.

www.bostondesignweek.com

Through April 7

28

NEW YORK, NY

METROPOLITAN PAVILION

Affordable Art Fair

The Affordable Art Fair welcomes local, national and international exhibitors to showcase original works from hundreds of contemporary artists. Attendees can browse artworks from an expansive price range.

www.affordableartfair.com

Through March 31

GIULIANA AUBERT



No Trespassing (Kauai)

16 x 22"

Soft Pastel on Archival Board

Giuliana
GIULIANA AUBERT FINE ART STUDIOS

California Lake Como, Italy

www.giulianaaubert.com • 310-288-3531 • giuliana@giulianaaubert.com

To the Moon

Western Spirit: Scottsdale's Museum of the West opens a retrospective for Paul Calle.



1

In 1969, sketch artist Paul Calle drew three men as they ate breakfast and then got ready for work. These would have been ordinary and innocuous events had the three men not been Neil Armstrong, Buzz Aldrin and Michael Collins as they were preparing to board a rocket headed to the moon. Years later, after a rewarding career as an illustrator, Calle turned his attention to another kind of explorer: fur trappers and traders on the American frontier.

Both aspects of Calle's career—illustration and his later easel work in the Western world—will be featured in a major retrospective titled *Paul Calle's Life of Exploration: From the Mountains to the Moon*, which opened February 5 at Western Spirit: Scottsdale's Museum of the West in Scottsdale, Arizona. The title and show were conceived by Tim Peterson, the Massachusetts collector who's vast and diverse collection of Western art has been on long-term loan at the museum. Peterson discovered Calle's artwork through prints and reproductions, which planted the seeds for his entire collection.

"Growing up in the Midwest, I did a lot of hunting and fishing, and Paul's mountain men had such a vibrant and



2



3

lively color to them, and so much incredible detail. They were striking to me and showed a side of the American West—the fur trappers, specifically—that was very interesting,” Peterson says. “Later I would become friends with Paul and enjoyed being around him. He was very opinionated, but he also had a softer side. And his career was incredible. He had worked for NASA, sketched the astronauts, flew on Air Force One, met presidents and so much more.”

Peterson, who kept the artist busy with commissions for more than a dozen years, has what might be the largest collection of Calle works. One of them in the exhibit, *Something for the Pot II*, was commissioned by Peterson to duplicate a Calle print he had seen as a boy. It is one of the prized works from his collection.

Chris Calle, Paul’s son, has loaned several works for the exhibition, including sketches from the Apollo 11 moon launch, from which Paul had exclusive access to the astronauts and equipment leading up to the historical moon mission. Paul had a lengthy career at NASA as a sketch artist—one that spanned Mercury, Gemini and Apollo missions into space—but his access on Apollo 11 was game changing for him as an artist.

“When it was first proposed, the NASA sketch artists would not be intrusive. They wouldn’t get in anyone’s face. They would be a fly on the wall, and that’s what my dad did from the time he started in 1962. By the time Apollo 11 rolled around, all the



4

NASA artists wanted in on it. They would get together before the launches and talk, and they all really wanted to be in the room for Apollo 11. My dad didn’t let on that they had asked him to do it. Finally, he said, ‘There’s going to be someone in there with them, and it’s going to be me,’” Chris says. “He was in the room with the crew when they were eating breakfast the morning of the launch. He sketched them there and while they were suiting up. And then rode with them to the launch site. He had VIP access. And sketched everything in brilliant, but also unforgiving, pen and ink. He would do sketches that took just a minute or two each, pages and pages of them. It’s amazing to look at his sketchbooks today.”

Recently, Chris had the chance to play

his father, who died in 2010, in Damien Chazelle’s film *First Man*, which chronicles the mission to the moon and stars Ryan Gosling as Armstrong. Chris, an artist himself, used his father’s sketchbooks and other items in a scene re-creating the morning of the launch. Paul’s sketches, and later his paintings, of Apollo 11 would become postage stamps, some of the most popular and reproduced images in American history. He would also paint numerous American presidents, including John F. Kennedy.

“My hope with the retrospective is that people realize Paul portrayed what American is all about,” Peterson adds. “From NASA to the American West, there’s a rich history in what he did. He really was an American artists in the truest form.” ●



1

The Great Moment, ca. 1969, oil on Masonite. Collection of the Orlando Museum of Art. Gift of Dr. and Mrs. John J. McMullen. © The Paul Calle Estate.

2

JFK, graphite on paper. Collection of Katherine J. Calle and Jessica C. Frisina.

3

1969 First Man on the Moon Stamp, original pencil sketch, graphite on paper, postage stamp. Collection of Lawrence McGlynn.

4

Power to Go, 1969, oil on panel. Smithsonian National Air and Space Museum, Washington, D.C. © The Paul Calle Estate.

5

Something for the Pot II, oil on canvas. Courtesy the Peterson Family Collection.

Tiny Treasures

The National Oil & Acrylic Painters' Society's second annual small paintings exhibition features 125 juried works of art.

On March 1, the National Oil & Acrylic Painters' Society will mount its second annual *Best of America Small Painting National Juried Exhibition* at R.S. Hanna Gallery in Fredericksburg, Texas. The show includes artwork by 125 members of the group, with their pieces measuring no larger than 320 square inches. The works, done in either oil or acrylics, range in style and subject matter to allow collectors a diverse array of options when purchasing pieces.

Among the works in the show is D.K. Palecek's *Stoic Abandon*, an architectural-themed work showing a long-abandoned home; *Tea Cup and Roses*, a classic still life by Catherine Marchand; and the landscape *December Rogue*, by Dennis Hecker, which shows a tree blooming in red. Other pieces on view include the figurative painting *A Glimpse*, by Cheng Liang, and the butterfly work *Papilia Swallowtail* by Jerry Venditti.

To kick off the festivities of the *Best of America* exhibition, there will be a two-day workshop with the show's awards judge William J. Kalwick Jr. on February 27 and 28 at the Pioneer Museum in Fredericksburg. Then, on March 1 at the gallery, Anne Hardy and Bob Rohm will present demonstrations. During the lunch break on March 1, award



1

winners from the small works show will be announced. That evening, from 5 to 8 p.m., R.S. Hanna Gallery will host the opening reception that offers the first look of the show in its entirety. The following day, from 9 a.m.

until noon, Kalwick will have a demonstration at the gallery, allowing collectors the chance to see how he creates a work of art.

The *Best of America Small Painting* show will remain on view through April 6. ●



2



3

1
D.K. Palecek,
Stoic Abandon,
oil on linen, 12 x 16"

2
R.S. Hanna Gallery will
host the *Best of America*
Small Painting exhibition
from March 1 to April 6.

3
Jerry Venditti,
Papilia Swallowtail,
oil on linen, 14 x 12"

Trina Moore



HOPE AND HEALING ♦ 72 x 60" ♦ OIL ON CANVAS

WWW.TRINAMOORESTUDIO.COM

TRINAMOORESTUDIO@GMAIL.COM ♦ 360-957-2590

The Virtuosos

Oil Painters of America hosts an exhibition featuring artwork by its Signature and Master Signature members.



1



2



3



4



5

This March, the Oil Painters of America announced a new exhibition celebrating some of the best artists in representational painting. The show, *Virtuosos of the OPA*, features artwork by its members who have achieved Signature and Master Signature distinctions through the group's rigorous vetting process. The artists who have submitted pieces, and had their works juried for the exhibition, represent just a small cross-section of the talent that is found in the organization.

On view at Cutter & Cutter Fine Art in St. Augustine, Florida, will be more than 150 paintings by these renowned artists who will compete for approximately \$10,000 in cash and merchandise as selected by juror of awards Daniel Greene, who is a Master Signature member of the organization. Their artwork will range

in style and subject matter, allowing for a diverse selection of paintings to be available to collectors.

"We believe in the idea that a successful art market takes three components: the artist, the dealer and the collector," says the host gallery. "When all three converge, success is optimized. We are so proud to host, share and sell the artwork of the OPA Virtuosos."

In the exhibition are works by **Davis Perkins**, **Karen Budan**, **Sandra Corpora** and **Sivananda Nyayapathi**.

Virtuosos of the OPA will kick off with a reception and awards ceremony at the gallery on March 1. The event will happen from 6 to 10 p.m., with award winners being announced at 8:30 p.m. Admission to the opening is free and all artwork will be available to purchase. ●

1
Cutter & Cutter Fine Art in St. Augustine, Florida, will host the *Virtuosos of the OPA*.

2
Karen Budan, *Pool Shots*, oil on panel, 12 x 24 x 2"

3
Davis Perkins, *Morning on the Little Elk*, oil, 30 x 24"

4
Sandra Corpora, *Wine Merchant*, oil on linen, 24 x 18"

5
Sivananda Nyayapathi, *Guava #2*, oil, 8 x 10"



DAVIS PERKINS OPA

Nicasio Valley, 30" x 40"

www.davisperkins.com • davisperkins@earthlink.net



KAREN BUDAN OPA

Pool Balls, 40" x 30"

www.karenbudan.com • Karen@karenbudan.com



SANDRA CORPORA OPA

Sacred Music, 36" x 24"

www.sandracorpora.com • sandra@sandracorpora.com




SIVANANDA NYAYAPATHI OPA

Green Grapes, 8" x 10"

www.sivanandafineart.com • siva@sivanandafineart.com

Robert Liberace's *Men Pulling*, conté crayon and charcoal, hangs above the sofa. On the chest are two figures from a Chinese royal tomb. The torsos are of clay, the wood arms disintegrated long ago. Next to the chest are two sculptures by Terry Turrell, *Counting Steps* and *Tired of me Darling?*, wood, mica, linen paper, oil and enamel. On the far right is Julie Rrap's *Castaway #1*, digital print on archival rag paper. The orange boxes are a department store display find.





Living *in* Harmony

by John O'hern

Photography by Francis Smith

This Los Angeles art collection includes formal, modern and historic works of art the couple has collected throughout their lifetime together.

When our collectors worked on the East Coast, their homes reflected their varied interests and eclectic tastes. Their homes were a formal apartment, a 1970s modernist home and an 1860 farmhouse that they were only the third family to inhabit. They recently moved to a home in Los Angeles. “We treasure what we have collected over the years,” the wife says. “In the process of our moves, we gave friends and family what we could not display for lack of space. For us, art has never been about investment. It is emotion. Art should be seen and shared.”

“My mother took me to museums when I was a child,” says the wife. “My collecting started in college and increased during the earliest years of my career when I lived only several blocks away from Sotheby Parke Bernet galleries on Madison Avenue. My first purchase was a Rauschenberg lithograph depicting the Vietnam War. My second, a small Grecian figure at an auction. My first gift to my husband was a sculpture by Birgitta Ara. But, it is my husband who has lit the fire

for collecting. We also share a well-thumbed collection of art books.”

Their respective careers afforded them opportunities to gain exposure and to collect. The husband worked on several large commercial real estate development projects for which monumental art installations were acquired. Her office faced the Christie’s auction house and she spent lunchtimes enjoying a moveable feast of art. Over time, they became acquainted with numerous galleries and artists. When they traveled, they made time to bring back pieces from other parts of the world.

She describes herself as “a bit of a classicist” and her husband as a “modernist.” They have a rule, she shares. When they leave a gallery, they typically think about what they have seen for days and both must feel the piece is a “must.” Sometimes the selection has been instantaneous. Rarely is art bought by one of the couple without the other’s knowledge. The Polly McCaffrey painting, which now hangs in the bedroom, was found in an East 59th Street New York gallery. The husband





2

Above the sideboard is a screenprint on handmade paper, *Trois Espaces Rouges*, by James Coignard (1925-2008). On the right is Jean-François Rauzier's hyperphoto *Laura* (from the series *Sleeping Beauty*), 1998, Diasec mounted C-Type print.

4

A marble and wood sculpture by Oriano Galloni is on the left in the entryway. A mixed media on canvas work by Youri Leroux hangs next to it. The sculpture outside is *Invisible* by E. Tyler Burton.

3

On the left is a work by Joseph Kosuth. The sculpture is *The Shield* by Cecilia Miguez. The piece to the right of it was purchased at an art fair. A paper and wood piece by Jonathan Borofsky hangs on the right.

admired it and kept returning to look at it. As a surprise, the wife purchased the piece... providing the gallery would deliver it to her husband's office, covered with gift wrap and a huge bow.

Of their gallery visits, she says, "We want to enjoy the process." They cite Steven Diamant of Arcadia Contemporary in Pasadena, California, who "shares our eye and calls when he finds something interesting." In Boston, they frequent the Krakow Witkin Gallery where they have found numerous pieces. They have favorite haunts in other parts of the world, too.

Art occasionally finds its way into their homes in spontaneous ways. "In the mid-'90s, New York was hit with a huge snowstorm," she reminisces. "Almost everything was shut down and we were looking for an open hotel for breakfast. As we walked up an empty stretch of Madison Avenue, we were amazed to see someone sitting in the Tamenaga Gallery... so we walked in. We were attracted to

3

2





4

The floral painting in the dining room was purchased at a Park Avenue Armory show and was made with rubber-tipped makeup applicators. At the end of the room is Ron Hicks' *Single and Looking*, oil on canvas.

5

On the left in the kitchen is *Synthesis of Transitory Moments*, oil, text and photo imagery on wood, by Sherry Karver. On the far right is *Boats*, collected hardwood bowls, by Aaron Kramer. The orange boxes are a department store display find.

Sungjoon Joh's *Confucian Alter*, in a show for emerging artists. The gallery sales rep offered to walk the painting to our home so we could see it in place...which he did two hours later, walking through knee-high snowdrifts!

"On a late evening neighborhood walk years later, we saw Mark Hachem installing some new works in his gallery," she continues. "We walked in and were drawn to a sculpture by Oriano Galloni. We wanted the piece, but hesitated, given the hour. As it happened, Mr. Galloni was in the gallery. We enjoyed meeting him and that sealed the deal....providing that he sign the piece then and there. He signed the base with a magic marker."

The Galloni sculpture is in the couple's California home next to a painting by Youri Leroux, also purchased at the Mark Hachem Gallery. "The Leroux piece had already been sold to a collector in Florida," the wife recalls. "We were so sorry not to be able to buy it. Soon we left for L.A. When the painting found its way back to Mark because it did not fit into the purchaser's space, Mark phoned us. We purchased it and had it shipped to our new home.



6

"Some of our purchases address serious matters in a sober way," she continues. "Other pieces make a societal statement in a fun-loving way. In either case, art often speaks to what is happening in the world. Look at Ellwood Risk's painting of Mickey Mouse that hangs in our kitchen. It depicts a black American flag superimposed over dispiriting newspaper clippings. Mickey is smiling amidst the gloom. Next to it is Rachel Welty's *Lost in my Life (twist ties)* which is a playful look at consumerism. We often display disparate pieces, side by side.

"We are very much an *us* couple," she adds. "We will sit at home and remark, 'This is our history. Each of these pieces is a memory of where we were and what we were thinking.'"

When asked about the photograph of Louise Bourgeois by Michele Mattei, which hangs in their living room, the wife remarks, "Just look at those remarkable hands! They are her history, her story." During his career, her husband had worked on an outdoor Bourgeois *Spider* installation in Manhattan. The couple has long admired her work.

Many of the couple's purchases are figurative ceramics. "Recently a guest was studying our sculptures, which were purchased over many years and during many moves, and remarked, 'you own so many pieces of bald-headed people.' We had never noticed that...but he was right! And we all had a good chuckle."

They have invited many of the artists whose work is in their collection to see their art in place. "We recently

6
Louise Bourgeois,
archival pigment print,
by Michele Mattei,
hangs in the living room.



7

7

Above the kitchen counter is *Untitled III (Mickey Mouse)* by Ellwood T. Risk. On the right is Rachel Perry's *Lost in my Life (twist ties)*, archival pigment print.



8

8

Above the bed is *Red and Blue Robe*, 1999, etching and aquatint with hand-coloring, by Jim Dine. On the right is *Confucian Altar*, oil on linen, by Sungjoon Joh.



9

9

In the sitting area of the bedroom is an oil by Polly McCaffrey.

purchased a piece by a young artist and he was thrilled to see the work of other artists with which his art lives," says the wife. "We enjoy having a sense of who these artists are and how they think...after all, we have the honor of living with their work".

Each of their homes was renovated by the husband with an eye to being faithful to the past and with careful attention to detail. Filling each with art was great fun. While their city apartment was formal, their modern home had a spare modern sensibility. Buying a farmhouse turned them in a new direction and presented an opportunity to hunt for rustic furniture and artifacts.

"We filled it with unique finds...a 19th-century apothecary from Germany, a Danish hunt table, several finds at a farm museum which was closing in Brussels. We found a 19th-century ancestral portrait in a Hudson Valley antique store and placed a plaque with our family name beneath it for a touch of humor. We were surprised that some people took it seriously and asked about our distinguished family member!"

Pieces from each of the homes they have enjoyed over the years—formal, modern and historic—currently live in harmony in California. They reflect a lifetime of memorable chapters. ●

John O'Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Representing Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on *Art Market Insights* and on *Sculpture in Western Art Collector* magazine.



A man with dark hair, smiling, stands in front of a red brick wall. The wall features several built-in shelves displaying a variety of plants and decorative objects, including vases, a small sculpture, and a hanging plant. The man is wearing a dark green button-down shirt and dark trousers. The text "New Moon" is overlaid in a large, white, serif font across the center of the image. The background also includes a white wall with abstract blue and red patterns at the bottom.



2

uments

Robert Minervini's debut solo show at Hirschl & Adler Modern explores the past and present of still lifes. BY JOHN O'HERN

If you were to walk through Facebook's Menlo Park, California, headquarters you would come to a staircase where you would become intimately involved in the illusionistic world of Robert Minervini's art. Beginning at the bottom of the stairs, facing the rocks of the shore, you would ascend through a view of the bay and the city beyond upward to the underside of freeways. Descending from the top, the illusion is of being able to walk out along the freeway rather than down the stairs. In the 40-by-50-foot acrylic, *Sinking Cities*, 2014, the human intrusion on the pristine bay is inescapable both visually and viscerally. Later this year, another of his concepts will be reproduced in a 9-by-31-foot mosaic and glass mural permanently installed in SFO Terminal 1, a project of the San Francisco Arts Commission.

Minervini, who was born in Secaucus, New Jersey, went to Tyler School of Art in Philadelphia, spending a

year in Rome. While attending Tyler he was first hired as an intern and later produced his own projects with the Philadelphia Mural Art Program. "The murals had a great impact on my work," he says.

"I was classically influenced as an undergrad," he explains. "In Rome I was able to continue my interest in Baroque painting and, especially, Baroque theater painting. When I returned I was surprised to experience a culture shock. I wanted to simulate that experience of being out of my element a bit and having to find new bearings and chose to go to grad school at the San Francisco Art Institute." He received his MFA there in 2009.

In California, he has also been involved in creating murals and has been artist in residence at the Kala Art Institute in Berkeley, Root Division in San Francisco and Headlands Center for the Arts in Sausalito. He has

1
Robert Minervini in his studio with *Surface Tension*. Courtesy the artist and Hirschl & Adler Modern, NY.

2
Cognitive Dissonance, acrylic on linen, 42 x 62". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.



3

also been artist in residence at the Bemis Center for Contemporary Arts in Omaha, Nebraska, and the Vermont Studio Center in Johnson, Vermont.

In residence at Kala, he began experimenting with “integrating screen printing into my painting practice. I began mixing mechanical and painting processes, which you are aware of when you see the paintings in person—whereas they look flat in reproduction,” he says. “It’s a sly illusionistic language where I pull the puppet strings but reveal them. I’m traditionally minded but I’m trying to find ways of questioning our way understanding. You can see the process in my paintings and the materiality of acrylic paint sort of artificializes the thing I’m painting. I’m playing with how things are perceived, but it’s very much about the hand, very much about the tradition of painting.”

He has developed a relationship with nature, living in California, producing a series of paintings inspired by Dutch still lifes, of the endangered flora and fauna of the state. “I’m not a particularly outdoorsy person but I’m learning what it means to live in a world that’s changing and not doing so well. I’m finding the beauty in a crumbling world as well as an immense connection,” he explains. “The history of



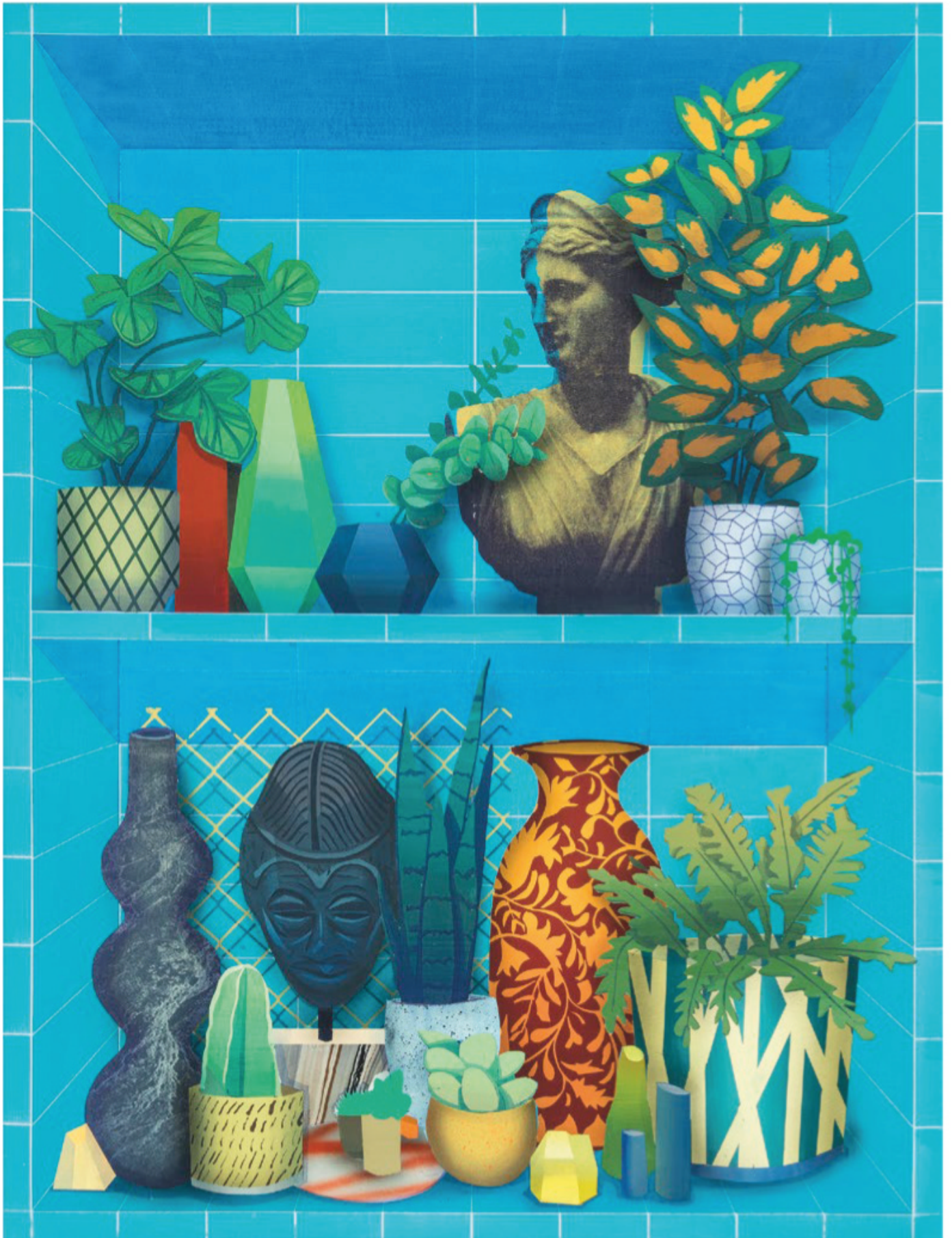
4

3
Just Like Honey, acrylic on canvas, 42 x 62".
Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

4
Luna di Sangue, acrylic on canvas over panel, 32 x 24".
Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

5
Hyper-Opulence, acrylic on canvas, 42 x 32".
Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.







7



8

art is full of the connection with nature. We have the same concerns as the Hudson River School painters and could ask the same questions today. I want to continue the dialogue.”

Nearly 200 years ago, Thomas Cole (1801-1848), regarded as the founder of the Hudson River School, wrote, “...nature is still predominant, and there are those who regret that with the improvements of cultivation the sublimity of the wilderness should pass away: for those scenes of solitude from which the hand of nature has never been lifted, affect the mind with a more deep toned emotion than aught which the hand of man has touched.”

Minervini taps into the history of art, his experiments with the mechanical and the painterly and his “sly illusionistic language” in his latest work that will be shown in the exhibition *New Monuments* at Hirschl & Adler Modern in New York, March 14 through April 20.

Cognitive Dissonance, 2018, first caught my eye because it induces cognitive dissonance—the mental discomfort brought about by holding contradictory beliefs. We are all familiar with halftone images made up of dots (just magnify a newspaper photo) and believe in the illusion of the three-dimensionality of the objects shown in them. The pattern of the halftone is most obvious in the image of mountain peaks on the lower right shelf. In *Cognitive Dissonance*, a halftone of an Egyptian sculpture of a baboon sits on a shelf on a blue base painted in perspective to simulate depth. We know the image is two-dimensional but believe it is three-dimensional, especially sitting on its base. Minervini breaks the “reality” by adding

highlights in obvious brushstrokes.

In *Hermaphroditus*, 2018, the Greek god appears in a similar halftone to the same effect. The child of Hermes and Aphrodite, his name is a combination of both, just as he embodies male and female characteristics. The philodendron at his feet is painted with the representational characteristics of the vine. Next to it, however, is a two-dimensional plant shape with no detail at all. “I was thinking about when you need detail or when you don’t,” he explains. “There’s enough of a signifier in the shape that you don’t need more information. If I detailed every leaf it might be a better painting. I think by introducing the flatter shape, the eye is going to fill in the blank.

“If a painting looks too straightforward I try to find a way to make it more complex,” he continues. “You know it’s not representational. It’s this complicated space... I’m trying not to judge the painting as I’m working on it. I just let myself make the work. Then I think about it. I’m leaving more space to see where it takes me as opposed to being over manipulative.”

Minervini adds, “I’m always interested in making paintings accessible. I’ve always loved art and found it something I wanted to share.” ●

6

In the Fold, acrylic on canvas, 42 x 32". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

7

Counter Balance, acrylic on linen, 42 x 32". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

8

Hermaphroditus, acrylic on canvas, 42 x 32". Courtesy the artist and Hirschl & Adler Modern, NY. Photo © Cary Whittier.

ROBERT MINERVINI: NEW MONUMENTS

When: March 14-April 20, 2019

Where: Hirschl & Adler Modern, 41 E. 57th Street, 9th Floor, New York, NY 10022

Information: (212) 535-8810, www.hirschlandadler.com

Emily Copeland's larger-than-life still life drawings are the focus of a new exhibition at Bernarducci Gallery.

BY ROCHELLE BELSITO

Vintage Beauty

Ice skates, boxing gloves, telephones and slot machines are just a few of the items that have become muses for Canadian artist Emily Copeland. The objects, often vintage in nature, aren't pigeonholed into one genre, as the artist wants her work to appeal to people with different interests and memories. "Antiques always have stories and often times I do not have a personal connection to the items I draw," Copeland says. "I love that the objects I draw have an unknown past, and that people can attach their own personal stories or memories to certain objects, or create new ones."



Emily Copeland with
Antique Telephone.

Copeland, who lives in British Columbia, went to both an arts public school and high school before beginning studies in business and law at university. As she got into her coursework, Copeland switched her focus to art because she felt it was her calling. During her fourth year, about three-and-a-half years ago, she was assigned a portrait project using charcoal—her first foray into the medium. She was instantly captivated by its properties, in particular the ability to make a rich black.

Creating still lifes that are in black-and-white has elevated Copeland's vintage objects to a contemporary aesthetic. Still, the work is rooted in tradition through a

1
*Tessa Virtue's Olympic
Skates*, charcoal on
Stonehenge paper,
33 x 50"





2

precise photorealist style and inspiration from the Baroque-era artists, such as Caravaggio, who played with light and shadows. She is also interested in conveying the materials that each item she draws was made with, such as metal and leather. In one work, *Route 66 Neon Sign*, she breaks from her traditional black-on-white composition style to obtain the glowing effect of the sign.

One of the major challenges that Copeland encounters when composing each piece is finding the right object to depict. She works from a list of items that she one day wants to draw, but the things she selects have to meet a specific set of criteria to make the cut. Copeland is looking for unique objects that have details, contrasts and textures and can pose artistic challenges. She also looks for objects that will translate well to black and white.

"I like experimenting with different textures and surface finishes, and usually when I'm in the antique store I'll take a picture of the item. I'll turn it black and white on my phone because some things lose their effect when you change it to black and white," Copeland explains. "If I like it, I'll buy it, bring it home and set it up in a studio setting. Sometimes I'll take 100 to 500 photos of the object in different positions and lighting. I'll go to my computer and eliminate them until I have about 10, then edit about five of them and choose one."

Copeland then manipulates the photo to exactly how she wants it to look and begins to draw freehand onto her paper, which she hangs on the wall to get a better perspective. "I have my computer beside me as well, and there are two images that I'll be drawing from," she shares. "There is the actual full image and one zoomed in on the area I'm drawing. I find when you zoom in it makes it abstract and confirms you're drawing exactly what you want rather than what you think it should be."

2
Antique Telephone,
charcoal on Stonehenge
paper, 50 x 50"

3
Vintage Lantern, charcoal
on Stonehenge paper,
41¼ x 30½"







5

I struggled to find one that truly spoke to me,” she explains. “However, when I saw this phone at an antique store just over two months ago, I knew I had found the perfect one to draw. I had never seen anything like it, and I knew that this was going to be an exciting but challenging task. It was incredibly intricate, with vast amounts of detail, remarkable shine and reflection throughout. The phone was a piece of art on its own.”

The ornate beauty of the phone attracted Copeland, as well as the stories that it might bring to mind to the viewer, such as mass production and how telephones today often lack the aesthetics of their older counterparts in favor of functionality. As well, the idea of changing communication methods are touched upon, with Copeland explaining, “We have moved from giving someone our personal time by making a phone call to quick, impersonal messaging by text. This vintage phone would have required you to spin each digit in a phone number and the cord would have tied the person to one spot throughout the duration of the phone call. This art of communication has been lost to time and innovation.”

Along with vintage objects, Copeland draws items that blend the old and new, such as the light that appears in *Vintage Lantern*. A lantern had been on her list of items to draw, but many of them are rusted and falling apart. Copeland found the company Relic Lighting in Vancouver, which takes old lanterns and puts bulbs in them, breathing new life into otherwise forgotten items. This particular piece allowed Copeland the chance to challenge herself in drawing an object with light, which is reminiscent of the Baroque artists she’s inspired by. “I really liked how it turned out,” Copeland says. “I think it’s unique because it’s the old and new. It’s also another artist’s work that I got to draw, which is always really neat.”

There are rare times when Copeland will have new items in her pieces. The sign in *Route 66 Neon Sign* was made specifically for the drawing, and in *Tessa Virtue’s Olympic Skates* are the figure skater’s current pair of ice skates that she is wearing as she tours through Canada. Virtue’s brother works for Copeland’s father, which allowed the artist the chance to borrow the skates for the piece. “I’ve always been a fan of hers, and she’s from my hometown where following her and her Olympic career is something everyone did,” says Copeland.

March 7 through April 6, Copeland will exhibit 14 drawings in a solo exhibition at Bernarducci Gallery in New York City. Each piece is a larger-than-life size, putting the beauty of everyday subject matter on a grander scale. ●



6

Among Copeland’s latest pieces is *Antique Telephone*, which depicts a reflective gold metal phone that Copeland found during one of her shopping trips. “A vintage phone was a long-standing fixture on my list, but

4
Buckaroo Bank, charcoal on Stonehenge paper, 38 x 26½"

5
Antique Boxing Gloves, charcoal on Stonehenge paper, 68½ x 42"

6
Antique Hockey Gloves, charcoal on Stonehenge paper, 36½ x 30½"




Scan for VIDEO

EMILY COPELAND: CHARCOAL STILL LIFE DRAWINGS

When: March 7-April 6, 2019

Where: Bernarducci Gallery, 525 W. 25th Street, New York, NY 10001

Information: (212) 593-3757, www.bernarduccigallery.com



"Women and plants are both at times resilient, fragile, persistent and ephemeral. They can flower in environments thought to be otherwise inhospitable, and at the same time taken for granted, cast aside as unworthy. Each painting represents a woman's struggle with agency over her life."

1

Amanda Greive

Amanda Greive's paintings channel feelings through expressive female figures constricted by tape, flowers or butterflies. The artist captures gesture in women using a restricted color palette to bring our attention to blossoming flowers that seem alive and capable of engulfing the figures. They spring from backs or cover up faces to reveal the tension and duality women experience living in female bodies. Greive uses emphatic gesture, flowers and tape to record this tension and to show the overgrowing plants as a symbol of simultaneous fragility and perseverance.

Requiem for the Obedient 2, oil on wood panel, 24 x 24"

2

Sheryl Luxenburg

Canadian hyperrealist Sheryl Luxenburg works in watercolor, airbrush and acrylic paint to depict women in intense psychological states of confusion, dread, conflict, anger or numbness that often mirror the artist's past emotions. Her females are pressed against misted glass or submerged in water to express a fatigued state of mind we may experience in distress. The artist paints every detail with extreme precision that plays with our perception of reality. Luxenburg's interest in the human condition comes from her vast practice as a licensed psychotherapist specializing in trauma and PTSD.

The High Road, acrylic on linen, 31 1/2 x 24"

12 Contemporary Women Artists

LEADING FIGURATIVE AND STILL LIFE PAINTERS SHARE THEIR CREATIVE PROCESSES.

BY VERONICA WINTERS

When I mention that women are underrepresented in art galleries and museums, I often get asked if women are really that good compared to male artists to receive equal attention or gallery representation. It's stunning that in this era we still have to deal with such biases in our society. I hope to spotlight some contemporary female artists who paint with the same passion, skill and vigor as male artists. Most of all, I wish to prove that gender shouldn't define destiny as both sexes can create in peace with equal rights. These female artists introduce us to raw emotion, color and light expressed in figurative and still life paintings. By reading their stories here you can understand how individual and complex their emotional journeys are to arrive at their present state of visual excellence in art.

"Every one of my paintings is a prayer for the appreciation and preservation of nature. For an artist, nature is a vast subject. My choice is to focus on the details that I find so intriguing: flowers. When they are infused with sunlight the colors are breathtaking, and the curves, curls and sweeps of the petals create a mesmerizing dance. Frequently I include rocks in my compositions as reminders that everything upon which life depends comes from the earth. I am concerned about the disruption of the balance of nature, and have to believe in and paint the everyday triumphs of nature. Flowers occupy the elevated level of beauty, which moves us and evokes notes of aspiration to vibrate within us."

3

Jane Jones

American artist Jane Jones paints radiant flowers with poetic simplicity. Her eloquent designs highlight gorgeous textures and vivid colors of tulips, irises and roses. Thanks to home gardening in Colorado, the artist is able to capture crisp, morning light on her favorite subjects with remarkable clarity and detail. Painting in the classical tradition, Jones manifests her love for nature in beautiful compositions that radiate with peaceful feelings of joy and abundance. The artist creates remarkable balance among flowers, fabric and background space.

Rose Duet, oil on canvas, 29 x 36"

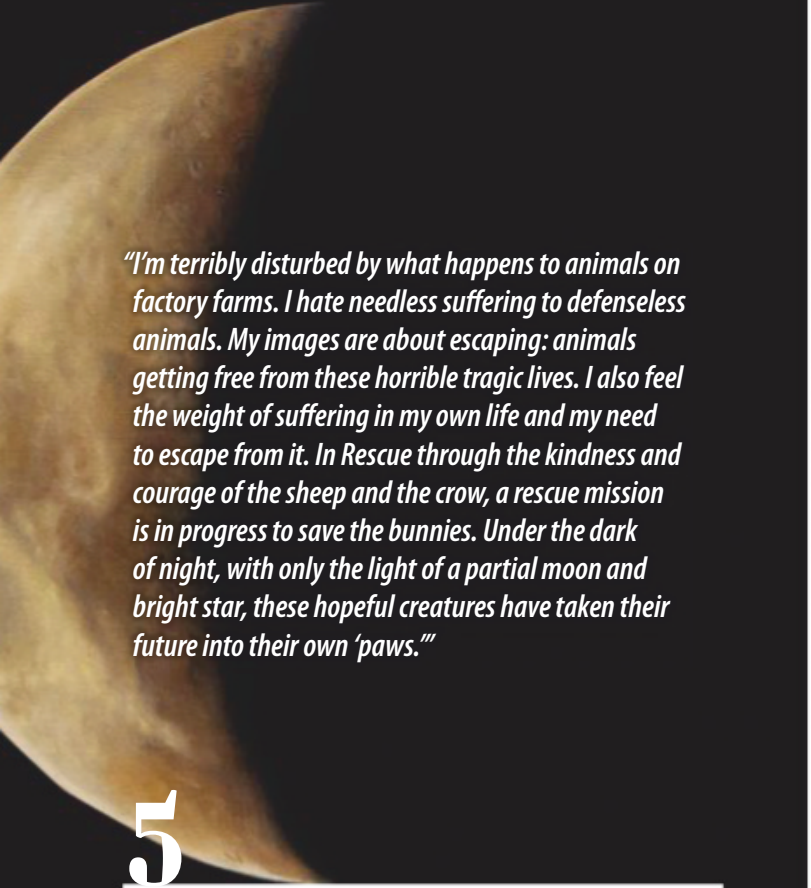
"My paintings are a carefully observed negotiation, manipulated layer upon layer in order to create a work of art as equivalent as possible to the complexity of real life. They are an attempt to control the almost uncontrollable substance that is oil paint, and the equally untamable expression of the human condition."

4

Sharon Sprung

Sharon Sprung engages in direct observation, painting the female models from life. The artist often observes women at angles, incorporating their clothing into the overall composition to unite subjects with their space. The direct gazes of the models let us dive into the paintings to explore line and color rhythms. Her nude, semi-nude and clothed figures have no predictable luster, rather they convey sensuality coming from personal strength, confidence and resilience. Painted women look comfortable posing or at rest, modeling in the space at the Art Students League of New York where the artist is also an instructor of painting.

The Screenwriter's Daughter, oil on panel, 36 x 42"



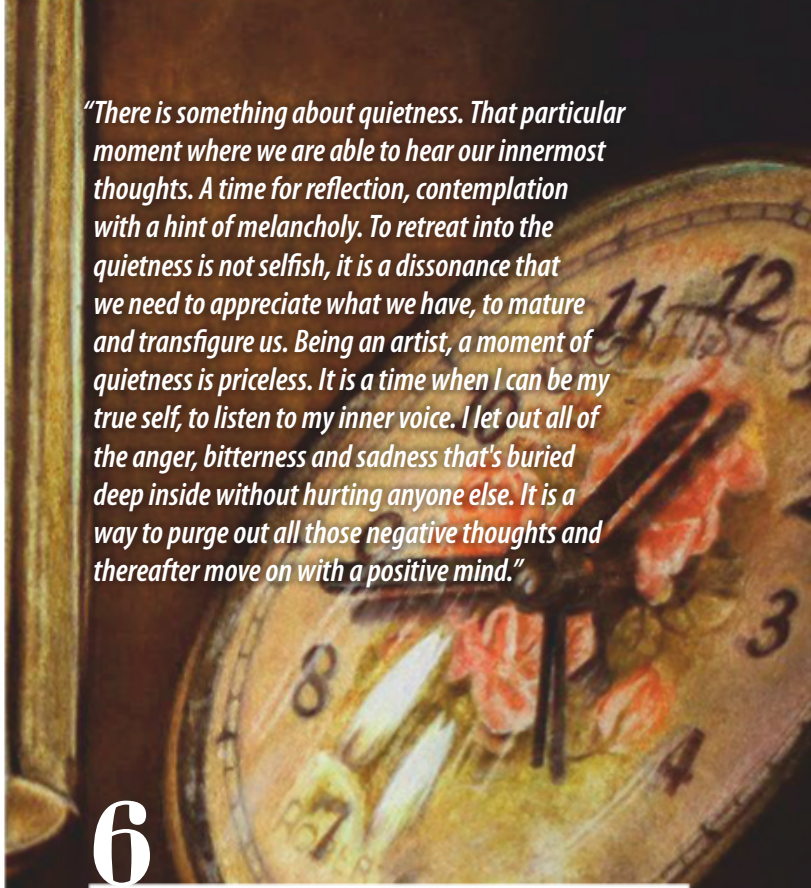
*"I'm terribly disturbed by what happens to animals on factory farms. I hate needless suffering to defenseless animals. My images are about escaping: animals getting free from these horrible tragic lives. I also feel the weight of suffering in my own life and my need to escape from it. In *Rescue* through the kindness and courage of the sheep and the crow, a rescue mission is in progress to save the bunnies. Under the dark of night, with only the light of a partial moon and bright star, these hopeful creatures have taken their future into their own 'paws.'"*

5

Karen Hollingsworth

Karen Hollingsworth paints high-contrast images of emotional and physical escape. She creates a safe world under the moon where animals thrive. Hollingsworth combines her reference pictures in Photoshop to make joyful compositions that she later paints to escape to from her past losses. The artist feels responsible for the suffering of the animals and thus adheres to a plant-based diet that doesn't contribute to the continuous destruction of the animals. Hollingsworth finds the painting process very healing and hopes her art brings peace to many others.

Rescue, oil on canvas, 36 x 60"



"There is something about quietness. That particular moment where we are able to hear our innermost thoughts. A time for reflection, contemplation with a hint of melancholy. To retreat into the quietness is not selfish, it is a dissonance that we need to appreciate what we have, to mature and transfigure us. Being an artist, a moment of quietness is priceless. It is a time when I can be my true self, to listen to my inner voice. I let out all of the anger, bitterness and sadness that's buried deep inside without hurting anyone else. It is a way to purge out all those negative thoughts and thereafter move on with a positive mind."

6

Sharon Siew Suan Kow

Sharon Siew Suan Kow is one of a few hyperrealist colored pencil artists working in Malaysia. While her creative process relies heavily on photography, the artist portrays more than snapshots of color and light in her art. Many of her large pieces depict unusual close-ups of elaborate mechanical constructions, such as an old typewriter, broken clock mechanisms, rusted chains and metal parts. These highly detailed colored pencil drawings communicate a feeling of subtle melancholy and introspection with the emphasis on passage of time. And time plays a crucial role in all human experiences.

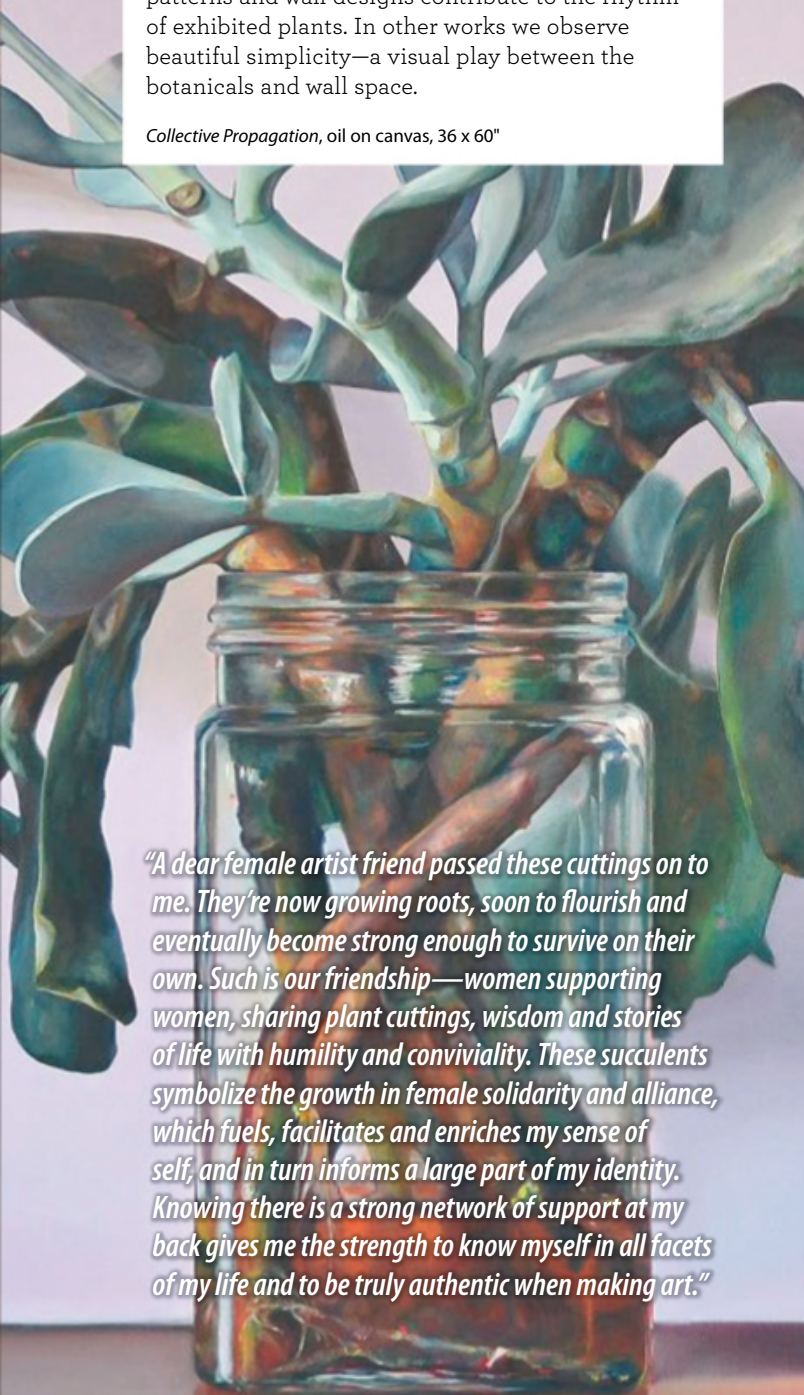
In This Quiet Moment, colored pencil on paper, 14 x 20"



Wanda Comrie

Australian artist Wanda Comrie relies on her observational skills to paint soulful botanicals that peacefully reside in glass vases and colorful bottles. While the subject is far from new, her approach to painting is totally fresh and exciting. Comrie splashes pastel colors in shadows and backgrounds, and curves plants and flowers across the canvases to highlight fragility and delight we may experience in natural forms. Her painterly strokes add vigor and life to simple compositions. Influenced by her studies in graphic design, the artist makes still life setups with clarity. In some paintings, tablecloth patterns and wall designs contribute to the rhythm of exhibited plants. In other works we observe beautiful simplicity—a visual play between the botanicals and wall space.

Collective Propagation, oil on canvas, 36 x 60"



"A dear female artist friend passed these cuttings on to me. They're now growing roots, soon to flourish and eventually become strong enough to survive on their own. Such is our friendship—women supporting women, sharing plant cuttings, wisdom and stories of life with humility and conviviality. These succulents symbolize the growth in female solidarity and alliance, which fuels, facilitates and enriches my sense of self, and in turn informs a large part of my identity. Knowing there is a strong network of support at my back gives me the strength to know myself in all facets of my life and to be truly authentic when making art."

"For the past few years my focus has been on painting women who are strong, sensual and sometimes vulnerable. I paint these women and place them against a background appropriated from iconic art images, mostly pop art, that adds to their story: such as dollar signs, numbers and the American flag. Finding Andy Warhol's painting \$, with that amazing bright pink, fit the image perfectly, and the dollar signs speak volumes, but also ask questions that might not have an answer. I love the straightforward gaze of my model that seems very regal and strong, like a queen, wearing her sovereign crown."



Suzy Smith

Suzy Smith translates her fascination with the American culture through female eroticism and pop symbols. Influenced by Alphonse Mucha designs, Smith composes her images after taking pictures of the model who is often set against a white backdrop. She arranges her symbols around the figures to tell a story that references American culture in some way. Unapologetic nudes look directly at the viewer. Pop culture images captivate. Our mind runs to discover the meaning of each painting that the artist doesn't really want to elaborate on, leaving it up to the viewer to make the emotional and intellectual connection with them.

Sovereign, oil, 30 x 24"

"Initially, I was drawn to the apparent wise gaze of the gentleman as though he was more a watchful spectator and analyst of the world around him, rather than an active participant. I've always loved drawing older people because their faces are like worn but beautiful landscapes where each hill, valley and landmark has a tale to tell. From a technical point of view, I enjoy rendering each line, wrinkle, sunspot and pore but even more than that, I hope to draw on and capture the essence of the subject. Our society is dismissive of age as though a face with lines has diminished beauty and importance but, through my art, I hope to show the true beauty of age."

9

Karen Hull

Karen Hull is a full-time Australian artist who pushes the boundaries of colored pencil drawing, combining the medium with other materials and surfaces. Her realist drawings vary in subject but unite in tone of whimsy and humor. Her strongest pieces explore portraiture, depicting older human beings with dignity and beauty that is often overlooked for flashier or more accepted models. The artist focuses on the face by cropping her references tightly to reveal compositions with sophisticated textures of every wrinkle in the skin, each curl in the hair and spots in the fabric.

Retrospection, colored pencil on black mat/mount board, 12 x 9"

"Hope is part of an ongoing series featuring the young model, Addie. Despite her apparent fragility, she has the intelligence and resilience that will make her a future leader. She represents the hope that young women like her will lead us to cherish the earth and each other. She holds a symbolic strawberry plant, the fruit of Venus, goddess of love."

10

Lesley Thiel

Lesley Thiel channels feelings of love, worry and respect for the earth in her art. She feels the urgency to call attention to climate change. Therefore, children become symbols for the fragility of nature. Thiel paints dead tree branches and dying rose petals to grieve over the damage already done to the planet. However, delicate feathers or blooming plants give us hope we still have time to revert the crisis. Thiel's paintings often star her neighbor's twin girls, including Addie. This confident model is also responsive to mimicking the introspective or even sad mood Thiel asks for.

Hope, oil on panel, 36 x 22"



"Finding beauty and wonder in unexpected places was the goal of this artwork, letting the viewer look at an everyday object in a new way. The use of dramatic backlighting enhances the unbelievable colors and shapes of the inside of the harsh looking artichoke. Strong lighting and contrast are the central theme in all of my still life paintings. The right lighting can change any object into a piece of art. Backlighting shining through an object can create a glow that seems to come from within. Simple compositions help focus the eye on the drama in the subject."

11

Cecile Baird

The hyperrealism art of Cecile Baird will knock your socks off once you see a full collection of her colored pencil drawings and oil paintings. Bathed in strong light, ordinary objects undergo a total transformation under the artist's skillful hand. Dramatic contrast and careful design constructions often feature translucent fruit, sparkling glass or a lineup of nail polish, or even burning matches. Baird's fascination with light pushes the boundaries of the unexpected with every new work she executes to perfection. If you crave color, you'll love the artist's magical ability to transform average subjects to ridiculously amazing vivid compositions.

Secret Heart, colored pencil on Stonehenge paper, 18 x 18"

12

Shana Levenson

Shana Levenson is a figurative painter from Albuquerque, New Mexico. The artist's background in fashion design inspired her most recent work that depicts lace in figurative compositions. She often dresses up herself and models in semi-transparent gowns to both reveal and hide delicate patterns of lace, chiffon, gauze and skin. Colors in lace flow from turquoise green to light blue to white. While the skin tones lack detail and luster, you would be lost in patterns of flowing lace in Levenson's figurative compositions. Her charcoal drawings reveal character and soul with black-and-white mark making brilliantly constructing the human gaze.

Breathe Again, oil on Dibond, 45 x 30".
Courtesy McLarry Fine Art, Santa Fe, NM.

About the Author

Veronica Winters was born and raised in Moscow. She immigrated to the U.S. in her early 20s to pursue her calling in art. She holds a BFA in studio art from Oklahoma State University and received a MFA in painting from Penn State in 2005. Winters also studied classical techniques at the Grand Central Academy of Art and the Art Students League of New York after graduation. *The Colored Pencil Manual*, by Dover Publications, is her most recent best-selling book. As art educator, Winters supports the talent of contemporary artists via her teaching and art blog. Living in Naples, Florida, the artist continues to pursue feelings in color by painting the interior life of women in portraiture.

Contact at: (814) 777-1802 | veronicawintersartist@gmail.com | www.veronicasart.com



/veronicawintersartist



@paintingfemininebeauty



@veronicawinterscoloredpencil



/veronicasart



STRONG VOICES

BY JOHN O'HERN

Virginia Woolf (1882-1941) said, "As I write, there rises somewhere in my head that queer and very pleasant sense of something which I want to write; my own point of view..." I often write about looking for the "something else" in contemporary realist art and a "point of view" is part of that. Woolf lived in a wider world merely tolerant of the efforts of women to be creative but her closer milieu was full of

women and men living life to the fullest and creating, unfettered by convention. John Maynard Keynes (1883-1946) redefined contemporary economics. Novelist Vita Sackville-West (1892-1962) lives on in her writings and in the extraordinary gardens of Sissinghurst Castle, which she planned and tended. She wrote, "I worshipped dead men for their strength, forgetting I was strong."

The artists in this introduction express their own points of view, experiment with

their media and place their work within the context of history.

Prior to 2015, **Ali Cavanaugh** says, "I took an idea and then painted every square inch with perfection and control." Her eldest daughter, her muse for many years, was going off to college, and her youngest daughter was 2—destined to become her next muse. She wanted to simplify and abstract her watercolor technique and began to allow the medium to do what it does—flow, blend, puddle. She calls *Open* her "breakthrough" painting—limiting her palette and abandoning her application of paint with tiny brushes.

She discovered, "As I began loosening up I could no longer capture subtleties. I needed to anchor the expression in the eyes." Through the eyes in her portraits, she may reveal more than a fully realized portrait can do. She says, "I strive to paint not only the delicate features of the external person but to capture the tender unseen presence that transcends understanding in the depth of a soul. In my experience in working with the people that I paint, I repeatedly discover the profound mystery of existence."

The human body has been the vehicle for artistic explorations into the mystery of existence for millennia.

Early in her career, **Alexandra Becker-Black** found oil paints toxic and turned reluctantly to watercolor, fumbling at first and then coming as close to mastery as one can with a medium that has a mind of its own. The figure in *Oracle* is godlike in a classical way, inspired by the gods to interpret them and to provide prophecy. When she



1. Ali Cavanaugh, *Open*, watercolor on clay panel, 12 x 12" 2. Gallery 1261, *Shiva Shakti*, oil, 20 x 16", by Suchitra Bhosle.



COLLECTOR'S FOCUS

WOMEN ARTISTS



3



4

painted *Oracle*, birds represented release and freedom to her. In Greek mythology, ravens were associated with Apollo, the god of prophecy. The actual stories of ravens in myth and art are as complex as are our responses to them. Becker-Black has her own interpretations of the juxtapositions of meanings in her work but encourages the viewer to bring his or her own.

In her self-portraits dressed in intricate lace, **Shana Levenson** can be holding party balloons or be visited by hummingbirds while wearing a gas mask. In *The Messenger*, it's a raven. Levenson notes, "There is an important significance of the raven in the painting. After researching the different interpretations of the symbolism of ravens...for me...the raven signifies wisdom and courage but there are several fascinating ways others can interpret a raven." Levenson's portraits draw on her life experience and reflect her intent to get to know and to portray the person behind the faces she paints.

Contradictions can make a whole. The raven brings similar and different messages in the work of Becker-Black and Levenson. **Suchitra Bhosle**, who was brought up in Bangalore, India, portrays



5

complementary opposites in her portrait *Shiva Shakti*. Shiva and Shakti represent the masculine and feminine principles respectively—Shiva is consciousness and Shakti is energy. However, in their cosmic union, Shiva is Shakti and Shakti is Shiva, a whole that may boggle the Western mind.

Behind the figure is an inverted triangle, Shakti's symbol. An upright triangle is the symbol for Shiva. The model's inverted triangle pendant completes the inverted triangle in a different plane. Following in the footsteps of Sargent, Zorn, Sorolla and Fecchin, she uses the concepts of impres-



6



7

"Subject matter, color, size and style will all have various appeal to collectors, but I would say people are intrigued by art that evokes a strong personal reaction, which of course, is particular to each different individual."

— Coreen Johnson, artist



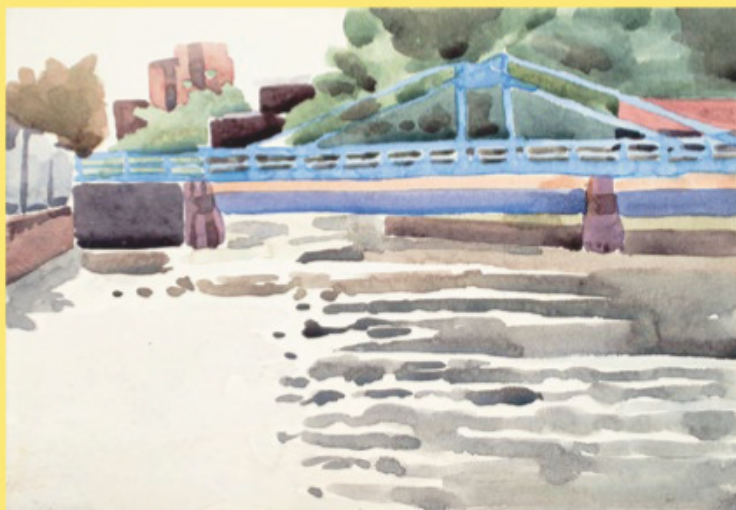
8



9

3. Arden Gallery, *Boston Pencil Sharpener*, oil on canvas, 24 x 24", by Wendy Chidester. 4. RJD Gallery, *The Harvest*, oil on linen, 46 x 27", by Harmonia Rosales. 5. McLarry Fine Art, *The Messenger*, oil on panel, 24 x 35", by Shana Levenson. 6. Alexandra Becker-Black, *Oracle*, watercolor on paper, 42 x 27" 7. Vose Galleries, *Persimmons and Peppers*, pastel on paper, 32 $\frac{1}{8}$ x 32 $\frac{7}{8}$ ", by Janet Monafo. 8. Vose Galleries, *Still Life with Garlic*, pastel on paper, 37 x 49", by Janet Monafo. 9. Vose Galleries, *White Eggs, White Eggplants*, pastel on paper, 51 $\frac{1}{8}$ x 39 $\frac{5}{8}$ ", by Janet Monafo.

COLLECTOR'S FOCUS WOMEN ARTISTS



10



11



12



13

10. George Billis Gallery, Carroll St Bridge Reflected, watercolor on paper, 9 x 12¼", by Elizabeth O'Reilly. **11. Blue Rain Gallery, Salvavidas, Inmate Firefighters of Malibu** (after Delacroix), acrylic and mixed media on panel, 60 x 72", by Erin Currier. **12. George Billis Gallery, White House and Lettuce Garden**, oil on panel, 16 x 16", by Elizabeth O'Reilly. **13. June Stratton, Woodland Vogue**, oil on linen, 24 x 36"

sionism in a contemporary context to reflect timeless values.

The mundane objects of our lives often take on timelessness, especially when an artist isolates them as icons in a still life. **Wendy Chidester** paints the simple mechanical elegance of a *Boston Pencil Sharpener*, well known to those of us who used to write with pencils and were either blessed or cursed to be asked to sharpen boxes of pencils at the beginning of the school year.

She says, "My work depicts a history of objects and machines that have been lost in the advancement of technology and time." Isolated against a neutral background the device attains a dignity it never had in its long life. "I capture the wear of age

"I collect art myself and believe in choosing art that speaks to me with a 'meant to be' feeling. I can breathe a little easier seeing it and feel honored to be a caretaker on its journey." — **Brooke Harker, artist**

by scratching into the painting surface, flicking paint and applying multiple glazes making the object appear to have endured on canvas what it has endured in real life," Chidester explains.

Harmonia Rosales recasts iconic Western paintings. She created a stir when she recast God, Adam and a group of angels as black women in her painting *The Creation of God*, inspired by

Michelangelo's *The Creation of Adam* in the Sistine Chapel.

In *The Harvest* she recasts *La Charité* (Charity) by William-Adolphe Bouguereau (1825-1905). Bouguereau strove to quote the compositional style and loving protection of the Renaissance Madonna as well as his own Madonna child paintings while expressing the more universal concept of charity.

Rosales' central figure embodies "Mother

COREEN JOHNSON



"SKYWAYS", 24 x 30" Oil on Canvas

COLLECTOR'S FOCUS WOMEN ARTISTS



14



15



16



17



18

14. Blue Rain Gallery, *UFC Fighter Nicco Montano as a Not-So-Repentant-Magdalena (after Gentileschi)*, acrylic and mixed media on panel, 36 x 24", by Erin Currier.
15. Leigh Bongiorno, *Love*, oil on canvas, 48 x 48" 16. Paige Bradley, *Cybele*, bronze, 33 x 16 x 16" 17. Leigh Bongiorno, *American Portrait*, oil on linen, 72 x 42"
18. Bonner David Galleries, *Autumn Afternoon*, oil on canvas, 49 x 60", by Jane Jones.

Africa" gathering to her bosom children of various shades of brown, the alma mater or nourishing mother. Bouguereau's tipped jug of gold coins is replaced by a skull on which the figure rests her foot, in a way, conquering vanity. In Bouguereau's painting, the child on the left gains its knowledge from the Good Book, but in Rosales' interpretation it listens to a snake from the natural world.

She writes, "Based in Chicago, my inspiration arises from living life as a woman of color. My art is born out of a combination of my love for history, thirst for endless new knowledge and dedication to social action....Art is my weapon in the ongoing battle against indifference and inaction. It forms the basis of resistance."

In the pages of this special section are more viewpoints from some of today's

leading women artists. Their voices are loud and clear as they share their interpretations of landscapes, still lifes, figures and more.

Erin Currier, represented by **Blue Rain Gallery** in Santa Fe, New Mexico, creates mixed media portraiture that combines fine art painting and collage. Currier tirelessly researches the individuals she portrays and travels extensively, immersing herself in other cultures in order to better under-

Kate Aubrey



"That Look", Chef Johnny Series No. 4, Watercolor, 22 x 22"

kateaubrey@mac.com

www.kateaubrey.com

(775) 315-0468

COLLECTOR'S FOCUS WOMEN ARTISTS



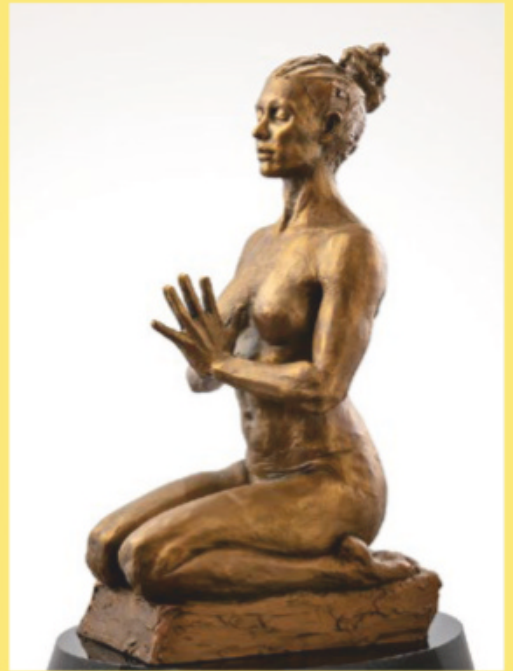
19



20



21



22

stand the social and political climate in the places she visits. On her travels she goes out of her way to meet people, sketching and journaling extensively, gathering bits of trash that will later be used for the collage in her large-scale works. Her most recent works are portraits after masterworks of art, such as *Salvavidas: Inmate Firefighters of Malibu (after Delacroix)* that is adapted after Delacroix's *Liberty Leading the People*.

At **George Billis Gallery** in New York City, the watercolor paintings of **Elizabeth O'Reilly** are found. In describing her works, O'Reilly says, "Primarily a plein

air painter, I am attracted to locations displaying evidence of their history, where once vigorous places are being reclaimed by nature. I enjoy the juxtaposition of the man-made against the natural world for the color, the geometry and the vestiges of the human presence."

Lotton Gallery in Chicago represents artist **Mary Alayne Thomas**. Thomas' paintings are created by painting with encaustic on panel. Inventively, she uses the beeswax as a thin layer over watercolor paint on wood panel creating a unique ethereal quality.

Gallery director Christina Franzoso says, "Her latest painting, *In the Juniper*, features a dark hair woman, smartly dressed with juniper branches in her hair, monarch butterflies landing on her hair, hand and shoulder, and a barred owl perched on her hand. An intense gaze of a lovely women in a common theme in Mary Alayne's paintings. A small, sweet piece called *Her Outlaw Friend* focuses on a masked woman in a crimson blouse, with a colorful quail in her hair, posing the question of 'who is the outlaw here?' Beckoning to the art nouveau, her paint-



23



24



25



26

19. Leigh Bongiorno, *Him*, oil on canvas, 28 x 22" 20. Coreen Johnson, *Wet Evening on Riverfront*, oil on canvas, 18 x 36 x 1½" 21. Karen Merkin, *Tea Party*, oil on canvas, 16 x 20" 22. Paige Bradley, *Intention*, bronze, 31 x 16 x 21" 23. Coreen Johnson, *Sunset on the Mississippi – St. Paul*, oil on canvas, 24 x 30 x 1½" 24. Paige Bradley, *Cycles*, bronze, 33 x 22 x 15" 25. Coreen Johnson, *Murphy's*, oil, 30 x 24" 26. Karen Merkin, *Red, Red Whine*, oil on board, 16 x 20"

ings have focus on animals and women, with a sense of playfulness and mystery."

Bonner David Galleries features the work of contemporary representational artists including Jane Jones, who paints still lifes and floral works that often feature subjects from her garden. Of her new painting *Autumn Afternoon*, she says, "I love apples and this image so much that I made it monumental, the bowl is 4 feet wide, almost over four times larger than they are in real life, which makes the fruit monumental. I have moved to hyper-realism with my paintings, which means that they are meticulously detailed, to create the illusion of a reality that never

really existed."

Salamatina Gallery represents Cuban-American artist Demi, whose paintings portray children who have been ravaged by the real world. In 2018 a new publication of the artist's work, aptly titled *Demi*, was released with an introduction by gallery owner Oksana Salamatina. According to the gallery, "This important book, which is particularly relevant today, attempts to give Demi the attention she deserves, and parses through the many influences and political and personal contexts of her work."

Massachusetts artist Janet Monafó's intricately arranged still lifes can be found at Boston-based Vose Galleries. The pastel

pieces often combine an array of dishware and patterned fabrics in precise color combinations that speak directly to the objects in her work.

In the gallery's catalog for the artist's 2018 exhibition, Henry Adams, the Ruth Coulter Heede Professor of Art History at Case Western Reserve University in Cleveland, wrote, "What's extraordinary in Janet's work is not only the rendering of each individual object, but the way in which the objects are all 'in key' with each other. The challenge is not unlike that of getting 60 members of an orchestra to all play together in tune. When we start to look closely at objects we start to realize

COLLECTOR'S FOCUS WOMEN ARTISTS



27



28



29



30

27. Lotton Gallery, *Outside the Castle*, encaustic on panel, 12 x 12", by Mary Alayne Thomas. **28. Claudia Seymour**, *Au Provence*, oil on linen, 20 x 18" **29. Claudia Seymour**, *Fish Out of Water*, oil on linen/panel, 10 x 20" **30. Lotton Gallery**, *In the Juniper*, encaustic on panel, 18 x 14", by Mary Alayne Thomas. **31. Chantel Lynn Barber**, *Ponytail*, acrylic on linen panel, 10 x 10" **32. Lotton Gallery**, *Writing Haiku*, encaustic on panel, 12 x 12", by Mary Alayne Thomas. **33. Kathleen Gary Farthing**, *Morning Light on the Meadow*, oil, 12 x 24" **34. Chantel Lynn Barber**, *The Artist's Muse*, acrylic on panel, 9 x 6" **35. Kate Aubrey**, *Still Point*, watercolor, 30 x 16" **36. Rebecca Martin**, *Day at the Beach*, oil, 16 x 20"

that they all have a story to tell, and Janet's work often explores this fact."

The paintings of Cleveland-based artist **Leigh Bongiorno** focus on often forgotten or marginalized people, such as the homeless or the transgender couple who inspired her work *Love*. "I look for subjects who have an authentic story to tell," she says. "They are real, they are human and I want the people who experience my work to recognize their humanity and feel empathy for them."

Brooke Harker's paintings of cityscapes draw inspiration from moments of synchronicity when strangers and elements of an urban setting unknowingly collaborate. "Women in stride have often been the focal point of many of my paintings," she says. "The curiosity I feel toward how they navigate through their lives helps me evaluate my own life and give credit to the strength it takes for anyone to walk their path."

Chantel Lynn Barber paints impressionistic artwork in a variety of subjects,

including narrative figures and portraits that capture the likeness of her sitters in a whirl of color and texture. Australian artist Colley Whisson says, "Chantel Barber's work is a wonderful collection of dynamic brush marks, contrasted with accurately placed edges. It's a true delight to view."

Canadian artist **Cindy Sorley-Keichinger** paints both animals and flora, tending to focus her work on the natural

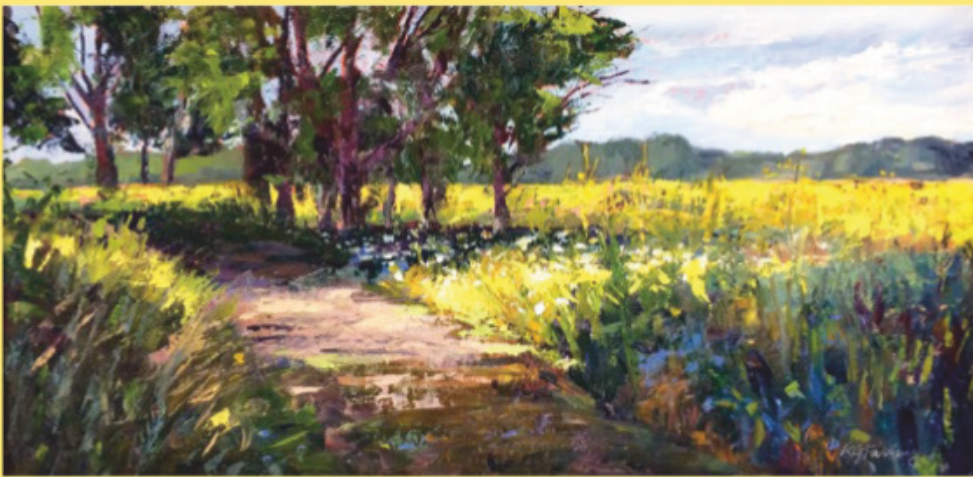
CONTINUED ON PAGE 92



31



32



33



34



35



36



GALLERY REPRESENTATION:

Art Ventures

101 W Mountain St, Fayetteville, AR 72701
(479) 871-2722 ♦ www.Artventuresnwa.org

Karolyn K Farrell

Karolynk@aol.com ♦ www.karolynfarrellart.com ♦ 479-236-0623

Clockwise from top right:

"Riley Playing with Chalk", 9 x 12" Oil on Board

"Sevoli Farmhouse", 9 x 12" Oil on Canvas

"Illinois River, Flint Creek", 9 x 12" Oil on Canvas

CHANTEL LYNN BARBER *Enriching Hearts and Lives through Art*

"Chantel's brushstrokes are thoughtfully placed, yet appear as if little effort was expended. This lends to her ability to create vibrant paintings that have both spontaneity and academic adeptness."

—Ann Blair Brown



Available at The Boyd Gallery
Newnan, GA 678-361-8909



Fighting My Battles, 8 x 10", Acrylic on Panel

For workshop schedule and to view more of Chantel's work visit www.chantellynnbarber.com | 901.438.2420

PHOTO-REALISTIC OIL PAINTINGS



"STREET ROD"
16 X 20"
OIL ON BOARD

Karen Merkin

www.karenmerkin.com | kmerkin1@hotmail.com | 301-980-0174



"In the Summer Pantry," 20"x20", Oil on linen

CLAUDIA SEYMOUR

www.claudiaseymour.com

J.M. STRINGER FINE ART

Vero Beach, FL

www.jmstringergallery.com

SUSAN POWELL FINE ART

Madison, CT

www.susanpowellfineart.com

HANDWRIGHT GALLERY

New Canaan, CT

www.handwrightgallery.com

GLADWELL & PATTERSON

Knightsbridge (London), SW3

www.gladwells.org.uk

Brooke Harker

BROOKE HARKER



Urban River, 66 x 44"

ink, oil & acrylic on canvas

www.BrookeHarker.com



/brookeharkerpaintings



/brookeharker

REPRESENTED BY

Lu Martin Galleries // Laguna Beach, CA

www.lumartingalleries.com



"The Baby Barn", 11 x 14" Oil

Kathleen Gray Farthing

KathleenGrayFarthing.com

Kathleen@KathleenGrayFarthing.com



kgfarth

Monique Carr!



Enlightening, oil, 24 x24

Women Show, 15 over 50, Customs House Museum, Clarksville TN

Alta Vista Gallery - Valle Crucis, NC
Edward Dare Gallery - Charleston, SC
York & Friends Fine Art - Nashville, TN

moniquecarr.com

MARIA TUMA



"Give Me a Drink - John 4:5-26" 24" x 18" Oil on linen

mariatumapaintings.com

mariatuma@bellsouth.net (305) 822-2799

Jeanne Hyland



"3 in Search of a Tomatah" • Watercolor • 11" x 15"

Vibrant Portrait, Floral & Still Life Watercolors

JeanneHyland.com

Facebook.com/JeanneHylandWatercolors

Santa Fe | signature member: WAOW • WW • WFWS • NMWS

CONFIDENCE, 12 x 16" Acrylic

GOLDEN K STUDIO

Cindy Sorley-Keichinger

ASSOCIATE MEMBER, WAOW

goldfarm@telusplanet.net • 780-847-2294

www.goldenkestudio.com



PICTURE THIS GALLERY

Sherwood Park, Alberta

1-800-528-4278

PictureThisGallery.com



Women Artists
OF THE West

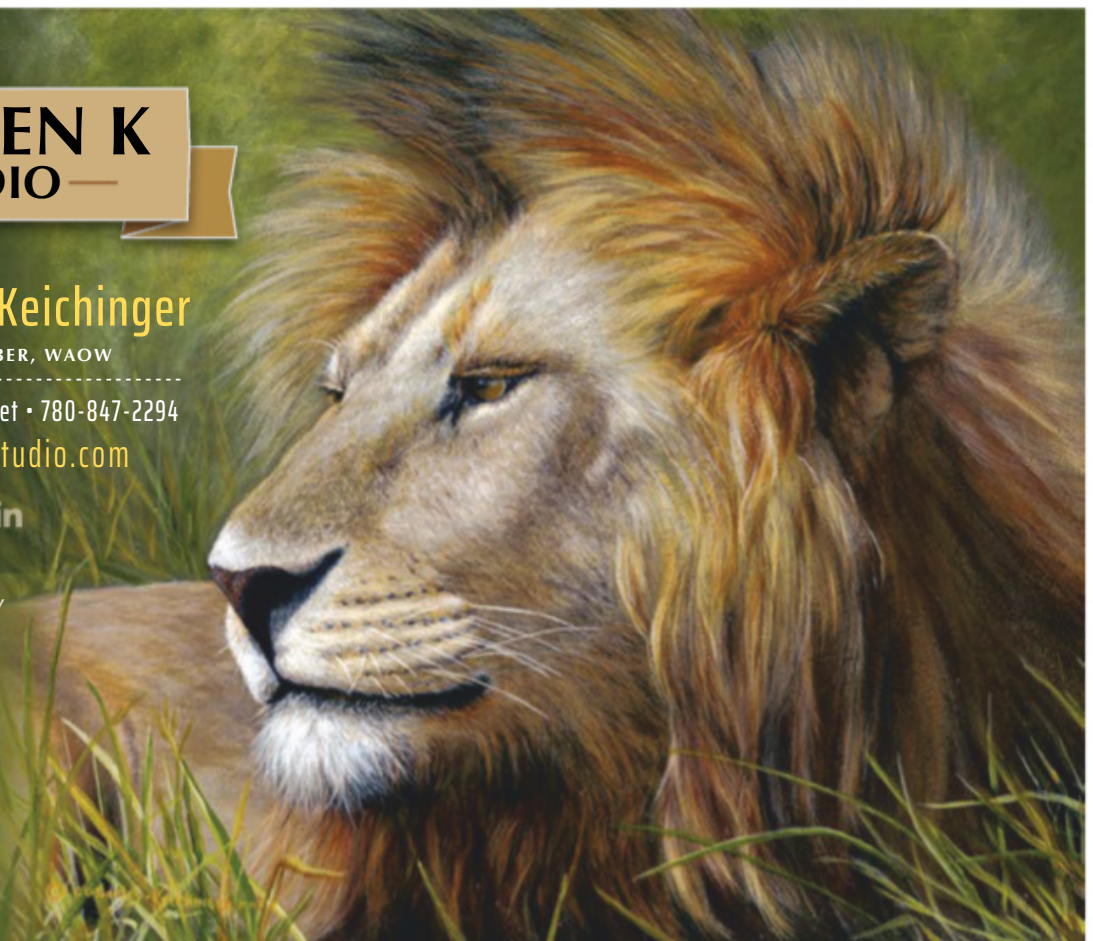
www.waow.org



Artists for
Conservation®

~Signature Member~

www.natureartists.com/artists



COLLECTOR'S FOCUS

WOMEN ARTISTS



37



38



39



40

world. "To free myself from fear of trying something new, or challenging, I just remember what Robert Bateman said in an interview," she says. "He was asked if he ever worried about applying a wash. His response, and my favorite quote, was 'If you paint it once, you can do it again.'"

Still life artist **Claudia Seymour** says, "My paintings are an extension of the beauty and grace I see all around us, and my goal as a painter is to share the joy I find in fruit, flowers, and lovely textiles and objects with the larger world."

She believes that still life and floral paintings are a reflection of the painter's appreciation of light and beauty, and being a collector of this type of work "reveals an understanding of the painter's vision and the collector's appreciation of

"When choosing art, long to dream. Imagination running wild allows the viewer to be fully engaged and finish the story." — **Chantel Lynn Barber, artist**

the artist's goal."

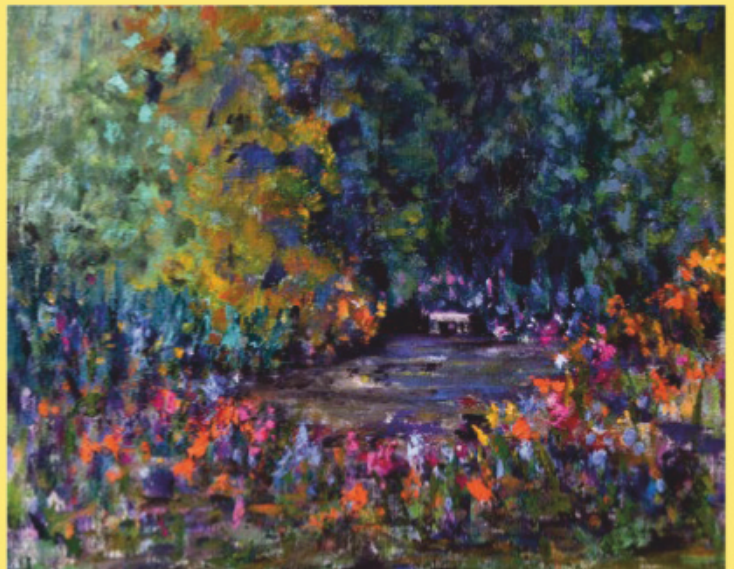
Having lived on three continents, **Coreen Johnson** is drawn to contrasts in the natural world and changes that man has made to the environment, as well as the vast differences of climate and culture that influence how people react to and with their surroundings. She says, "I attempt to capture these contradictions through exploring the various effects of light and texture on linear, geometric steel and concrete structures, as opposed to the random, softer forms that occur in nature."

Cynthia Rosen's work, while inspired by the sights and sounds around her, takes liberty to express its vitality through her dynamic use of color. Viewers can find touches of the impressionists, post-impressionists and color field painters in her unique contemporary style.

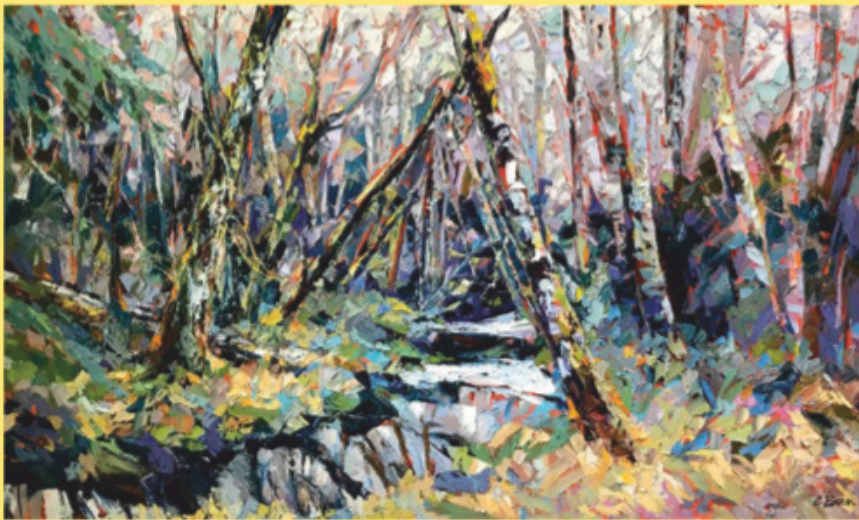
"An artist will be inspired by the most subtle things and it is these subtle nuances that may attract a collector to stop and appreciate a piece of fine art," says **Giuliana Aubert**. "Therefore, if I have created a composition on canvas that will



41



42



43



44



45



46

37. Kate Aubrey, *Vanishing Point*, watercolor, 26¾ x 26¼" **38. Giuliana Aubert, *Pacific Bold*, soft pastel on archival board, 16 x 22"** **39. Giuliana Aubert, *Springtime on the Lake*, soft pastel on archival board, 9 x 12"** **40. Cynthia Rosen, *Early Bloom in the Desert*, oil, 16 x 20"** **41. Kate Aubrey, *Been There*, watercolor, 20 x 21½"** **42. Giuliana Aubert, *The Quiet Place*, oil on archival board, 16 x 22"** **43. Cynthia Rosen, *Woodland Kaleidoscope*, oil, 36 x 60"** **44. Salamatina Gallery, *Botticelli's Garden*, 86 x 65", by Demi.** **45. Salamatina Gallery, *Heatwave*, acrylic on canvas, 50 x 56", by Demi.** **46. Cynthia Rosen, *Harbor View*, oil, 16 x 20"**

COLLECTOR'S FOCUS

WOMEN ARTISTS



47



48



49



50



51

47. Salamatina Gallery, *Girl*, acrylic on canvas, 30 x 24", by Demi. 48. Karolyn Farrell, *Roses at Noon*, oil, 24 x 36" 49. Brooke Harker, *Hollywood in Stride*, ink, oil and acrylic on canvas, 60 x 40" 50. Karolyn Farrell, *Arkansas Landscape*, oil, 32 x 42" 51. Cindy Sorley-Keichinger, *Strawberries & Cream*, acrylic 9 x 12" 52. Cindy Sorley-Keichinger, *Fall Hawthorn*, acrylic, 7 x 5" 53. Brooke Harker, *Buzz and Flow*, ink, oil and acrylic on canvas, 66 x 45" 54. Monique Carr, *Meditation*, oil on panel, 24 x 24"

incline the collector to be transposed to a particular place and time or an emotion they may have felt by observing my work then I have been fulfilled as an artist."

Santa Fe-based artist **Jeanne Hyland** is known for painting expressive portraits, florals and still life paintings. She renders her subjects with passionate and vibrant colors. Her painting, *Alma with Violin*, features a model from a painting class the artist taught. During one of her breaks, Hyland observed her playing the violin and captured the moment.

Karen Merkin's photorealistic style takes ordinary objects, such as apples or teapots, and incorporates such extraordinary detail that the images look real. This is especially true of her *Car Portraits*. She says, "I have a passion for restored classic cars. Each car has its own unique beauty, design and character that I try to capture

"My advice to collectors is to purchase a variety of work that adds richness to your life, be it intellectual, emotional or [a] simple pleasure. The greatest collections are those that provide the viewer with different gifts for different moments." — Cynthia Rosen, artist

with my oil paints."

Working from photos she takes at car shows or on the street, Merkin's images show the reflections of the surrounding environment especially in the chrome and glass surfaces.

Karolyn Farrell often works in plein air, with her painting *The Pig Trail*, done on the backroads of the Boston Mountains in Arkansas, where students attending the university in Fayetteville would drive. She says, "The roads are

still open but the interstate is most often used." Another of her paintings, *Roses at Noon*, was painted at a farm in the same city as the other work. On the farm are chickens, ducks, sheep and hundreds of blooming roses.

Farrell says that gallery owners and collectors "have mentioned that they like the passion in my art, the movement, the use of textures and design. I like the idea of an art piece that speaks to you. Commission pieces have brought tears of



52



53



54

joy to the purchaser in some cases as they reminisced about a place or event painted that no longer existed."

"Every time I pick up my brush, there is a puzzle to solve, challenges to meet," says artist **Kate Aubrey**. "What worked before is never enough. If I explore, if I examine and absorb, paintings come tumbling one after another through my head demanding birth. Invention is hard on their heels. Rather than wondering, 'What shall I paint,' I wonder, instead, 'How can I ever paint it all?'"

Kathleen Gray Farthing says, "Wherever I go, from Prague to Sri Lanka to the field behind my house, I see a painting around every bend. It's often patterns or colors—a rhythmic string of telephone poles along a highway, a glowing light falling on an old hay wagon or a breathtaking vista overlooking the ocean—that initially attract my eye and inspire me to create. These qualities and sensations are what I strive to share with viewers so they can see and feel what I do. I want people to be as awed as I am, or as amused or delighted

or fascinated as I am. That's the challenge, as well as the pleasure, of painting."

After retiring from teaching art 22 years, **Maria Tuma** continued painting with her own original intent. "Lately I have become so interested in 'illustrating' some verses in the Holy Bible, due to the realities seen on the news like the red moon, sun eclipse and the fires in California," says Tuma, whose painting *The First Trumpet* is based on Joel 2:31 and Revelation 8:7. "Warning the Earth to those that are paying attention...The

FEATURED Artists & Galleries

ALEXANDRA BECKER-BLACK

alexandra@alexandrabeckerblack.com
www.alexandrabeckerblack.com

ALI CAVANAUGH

www.alicavanaugh.com

ARDEN GALLERY

129 Newbury Street, Boston, MA 02116
(617) 247-0610, www.ardengallery.com

BLUE RAIN GALLERY

544 S. Guadalupe Street, Santa Fe,
NM 87501, (505) 954-9902
info@blueraingallery.com
www.blueraingallery.com

BONNER DAVID GALLERIES

7040 E Main Street, Scottsdale,
AZ 85251, (480) 941-8500
www.bonnerdavid.com

BROOKE HARKER

www.brookeharker.com

CHANTEL LYNN BARBER

(901) 438-2420
chantelbarber@bellsouth.net
www.chantellynnbarber.com

CINDY SORLEY- KEICHINGER

goldfarm@telusplanet.net
www.goldenstudio.com

Represented by

Picture This Gallery, (800) 528-4278
www.picturethisgallery.com

CLAUDIA SEYMOUR

New Canaan, CT, (203) 856-2874
www.claudiaseymour.com

COREEN JOHNSON

Lafayette, MN, (507) 276-3119
www.coreenjohnsonfineart.com

CYNTHIA ROSEN

Dorset, VT, (802) 345-8863
cynthiarosenart@gmail.com
www.cynthiarosen.com

GALLERY 1261

1412 Wazee Street, Denver, CO 80202
(303) 571-1261, www.gallery1261.com

GEORGE BILLIS GALLERY

525 W. 26th Street, Ground Floor
New York NY 10001, (212) 645.2621
www.georgebillis.com

GIULIANA AUBERT

Giuliana Aubert Fine Art, P.O. Box 3382
Manhattan Beach, CA, (310) 288-3531
www.giulianaaubert.com

JEANNE HYLAND

Santa Fe, NM, info@jeannehyland.com
www.jeannehyland.com

COLLECTOR'S FOCUS WOMEN ARTISTS



55



56



57

55. Jeanne Hyland, *Alma with Violin*, watercolor, 15 x 22" 56. Trina Moore, *Cafe Racer*, oil on canvas, 36 x 36" 57. Maria Tuma, *The First Trumpet*, oil on linen, 36 x 48"

Bible has become a source of learning and inspiration to paint."

Monique Carr likes to experiment with unusual tools, textures and color combinations, allowing her to see subjects in unexpected ways. "My landscape paintings are a fusion of experience, experiment and emotion," she says. "An important consideration is the composition with an abstract under-

painting. Atmospheric effects are another wonderful way to create a sense of beauty and drama with calm and mystery, which appeals to me."

"My sculptures are collected for many reasons," says artist **Paige Bradley**. "Sometimes a man gives a piece to their wife, mother or daughter in order to say: 'I am proud of you, you are amazing, you have done so much, you are graceful,

powerful, nurturing and triumphant.' Women often collect my works because it reminds them how to breathe and meditate, or how to feel free, beautiful and confident. And because I am a woman, I know what it feels to be a woman in my own body. I put these emotions into bronze so it can speak clearly to every person, last for generations and be relevant through the ages." ●

FEATURED Artists & Galleries

JUNE STRATTON

www.junestratton.com

KAREN MERKIN

(301) 980-0174, kmerkin1@hotmail.com
www.karenmerkin.com

KAROLYN FARRELL

karolynk@aol.com
www.karolynfarrellart.com

KATE AUBREY

(775) 315-0468, kateaubrey@mac.com
www.kateaubrey.com

KATHLEEN GRAY FARTHING

kathleen@kathleengrayfarthing.com
www.kathleengrayfarthing.com

LEIGH BONGIORNO

Cleveland, OH
www.leighbongiorno.com

LOTTON GALLERY

900 N. Michigan Avenue, Level 6
Chicago, IL 60611, (312) 664-6203
www.lottongallery.com

MARIA TUMA

(305) 822-2799
mariatuma@bellsouth.net
www.mariatumapaintings.com

MCLARRY FINE ART

225 Canyon Road, Santa Fe, NM 87501
(505) 988-1161, www.mclarryfineart.com

MONIQUE CARR

moniquecarrfineart@gmail.com
www.moniquecarr.com

PAIGE BRADLEY

information@paigebradley.com
www.paigebradley.com

REBECCA MARTIN

Lafayette, CO
rebeccamartinart@gmail.com
www.rebeccamartinfineart.com

RJD GALLERY

2385 Main Street,
Bridgehampton, NY 11932
(631) 725-1161
www.rjdgallery.com

SALAMATINA GALLERY

(516) 439-4471
info@salamatina.com
www.salamatina.com

TRINA MOORE

(360) 957-2590
trinamoorestudio@gmail.com
www.trinamoorestudio.com

VOSE GALLERIES

238 Newbury Street
Boston, MA 02116
(617) 536-6176
www.vosegalleries.com



Phoenix Affair

DOCUMENTING CRAFT, COMMERCE, & CULTURE
IN CENTRAL PHOENIX, ARIZONA
PHOENIXAFFAIR.COM | @PHOENIXAFFAIR

RISING VOICES THE **BENNETT** PRIZE FOR WOMEN FIGURATIVE REALIST ARTISTS



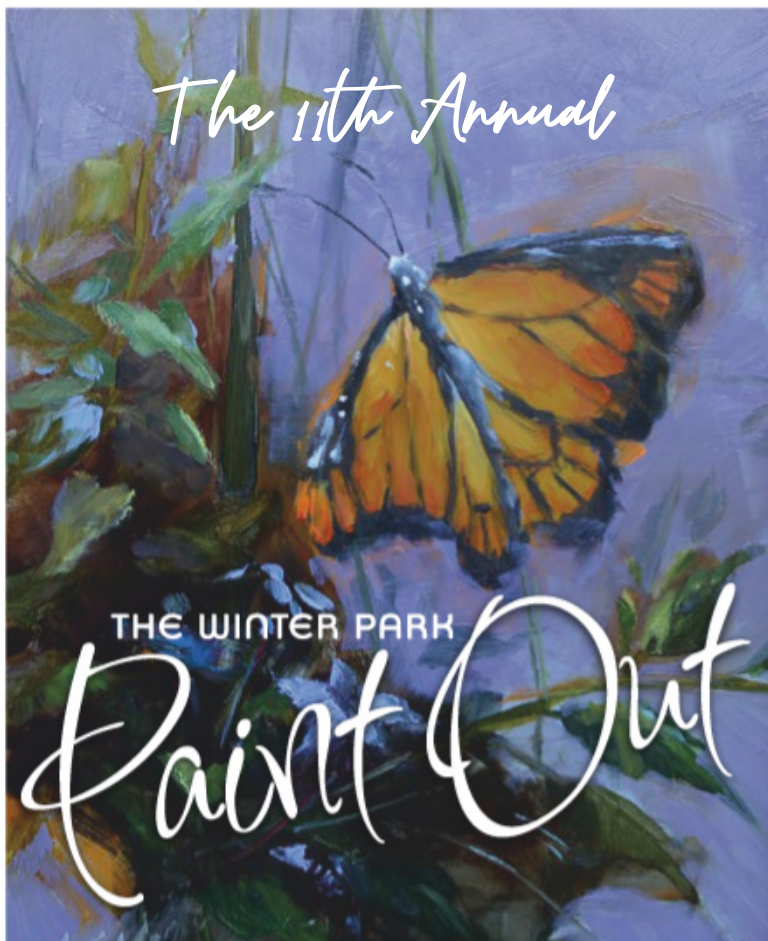
FINALIST: Aneka Ingold, Tampa, FL, *Postpartum* (detail), 2018

The \$50,000 winner will be announced at the finalists' exhibition opening on **May 2, 2019** at the Muskegon Museum of Art. Full details, including information about the 10 finalists, at www.thebennettprize.org.



THE BENNETT PRIZE PARTNERS

MUSKEGON
MUSEUM OF ART



APRIL 21-27, 2019

WINTERPARKPAINTOUT.ORG

25 nationally acclaimed *plein air* artists
recreating the iconic scenes of Winter Park, FL
in acrylics, watercolors, oils, and pastels



Image: "Flutter Flight," Michelle Held

THE GRAFTON FAMILY



"Garden Warriors" 15 x 15 x 8 inches,
bronze mounted on a black granite base.
Limited edition 30



"Wind Riders" 45 x 18 x 14 inches, bronze and
stainless steel mounted on a black granite base.
Limited edition 30



CASTART STUDIO

ARTIST:

BRENT COOKE

www.castartstudio.com

(250) 386-5352

49TH ANNUAL
WATERFOWL
NOVEMBER 8–10, 2019
FESTIVAL[®]

in Historic Easton, Maryland

JURIED SHOW, APPLY NOW



Carvers • Painters
Sculptors • Photographers



APPLY AT WATERFOWLFESTIVAL.ORG/APPLY-TO-EXHIBIT

WATERFOWL
FESTIVAL[®]

Anna Rose



"Reach," oil and silver leaf on canvas, 48x24

ANNA ROSE BAIN, OPA, PSS

www.artworkbyannarose.com
annarosebain@gmail.com

Charleston, SC - John Carroll Doyle Gallery
Denver, CO - Saks Galleries



arizona
Fine Art Expo

Meet artists passionately working in 124 studios!
VISIT 7-DAYS A WEEK THROUGH MARCH 24
26540 N Scottsdale Rd • Scottsdale, Arizona
ArizonaFineArtEXPO.com 480-837-7163

10-week Season Pass \$10; Military/Seniors \$8 • Open Daily—Rain or Shine—10-6





1

Abundant

BEAUTY

BY JOHN O'HERN

COLLECTOR'S FOCUS
FLORALS & BOTANICALS

Polly Thayer (Starr) (1904-2006) wrote, "I want to learn to see with my whole being, and to communicate what I experience. William Blake called it seeing through the eye rather than with the eye; instead of superimposing my own expectations on a subject, I seek what the form will reveal of essence, what the visible will tell me of the invisible. It is an effort that requires intense, prayerful attention, but if the seeing is honest and the hand is well trained, a revelation will emerge."

Known for her portraits and landscapes, her florals are soft abstractions as if the substance of the blossoms has gone on and left their essence behind. In *The Bowl*, gossamer Queen Anne's lace and substantial pink and blue hydrangea blend in an explosion of color.

1. **Winfield Gallery,**
Kinglets and Magnolias,
acrylic on panel, 11 x 11",
by Andrea Johnson.

2. **Marc Straus Gallery,**
Transgenic Bouquets—
The Von Humboldt, oil on
wood panel, 28 x 22",
by Clive Smith.



COLLECTOR'S FOCUS FLORALS & BOTANICALS



3



5



6



4



7

3. Trina Moore, *Rose for Carla Jean*, oil and wax on canvas, 48 x 48" 4. Nedra Matteucci Galleries, *Taos Iris Garden*, oil on linen, 36 x 36", by Walt Gonske. 5. George Billis Gallery, *Zinnias in a Jar*, oil on panel, 24 x 18", by Peggie Blizard. 6. Nedra Matteucci Galleries, *Sunflowers in a Glass Vase*, oil on panel, 48 x 36", by Martin Mooney. 7. Nedra Matteucci Galleries, *Pewter and Peonies*, oil on canvas, 14 x 18", by Joan Potter.

Eric Wert's philosophy is not dissimilar to that of Thayer. He says, "While my technique is precise, the paintings are a meditation on the impossibility of control over nature—human and otherwise. They're *vanitas* paintings, about the transitory nature of wealth, life, relationships and understanding." His upended still lifes, such as *Basilisk*, are odes to art history and to the deeper beauty in the conventionally beautiful. His wife, Marci Rae McDade, an expert in fiber arts, introduced him to the rich fabrics that appear in his paintings. I was about to comment on the unusual black background of *Basilisk* until I looked closely and saw its subtle blue, black and red pattern. The translucent veins of the carnivorous sarracenia flowers are a natural

complement to the intricate design of the copper framework for the enamel on the Japanese green cloisonné vase.

In her florals, **Andrea Johnson** celebrates the colorful relationships between birds and blossoms. She paints the subtle changes in the atmospheric light of the landscape of the Salinas Valley and the Monterey Peninsula. Living on a ranch, she is immersed daily in the rich variety of flora and fauna around her. "This valley gives life to many," she says. "The cycle of earth to green to harvest reflects the larger cycle of life from beginning to end and then beginning again. John Steinbeck once declared it his intention to tell 'the story of this whole valley...so that it would be the valley of the world.' He wanted

readers of *East of Eden* to feel afterward that they would have a sense of belonging in Salinas Valley, that they would 'actually be a native of that valley.' It is my hope that I too have been able to capture a sense of place and the spirit of this valley called Salinas," she says.

In *Kinglets and Magnolias*, the blossoms reflect "beginning again." The magnolia trees shed their leaves in their dormant period and erupt in late winter to spring with large, colorful pink blossoms on bare branches.

Clive Smith is full of surprises. Winner of the 1999 BP Portrait Award at the National Portrait Gallery in London, for one of his isolated figures, he has gone on to paint people and plant life in various



"Sugar Blues Iris", 24 x 24" Oil on Canvas

NANCY BALMERT

NancyBalmert.com

AMSTERDAM WHITNEY
INTERNATIONAL FINE ART GALLERY
New York, NY 212-255-9050

THE MARSHALL GALLERY OF FINE ART
Scottsdale, AZ 480-970-3111

PRELLOP FINE ART GALLERY
Salado, TX 254-947-3930

COLLECTOR'S FOCUS
FLORALS & BOTANICALS



8



9

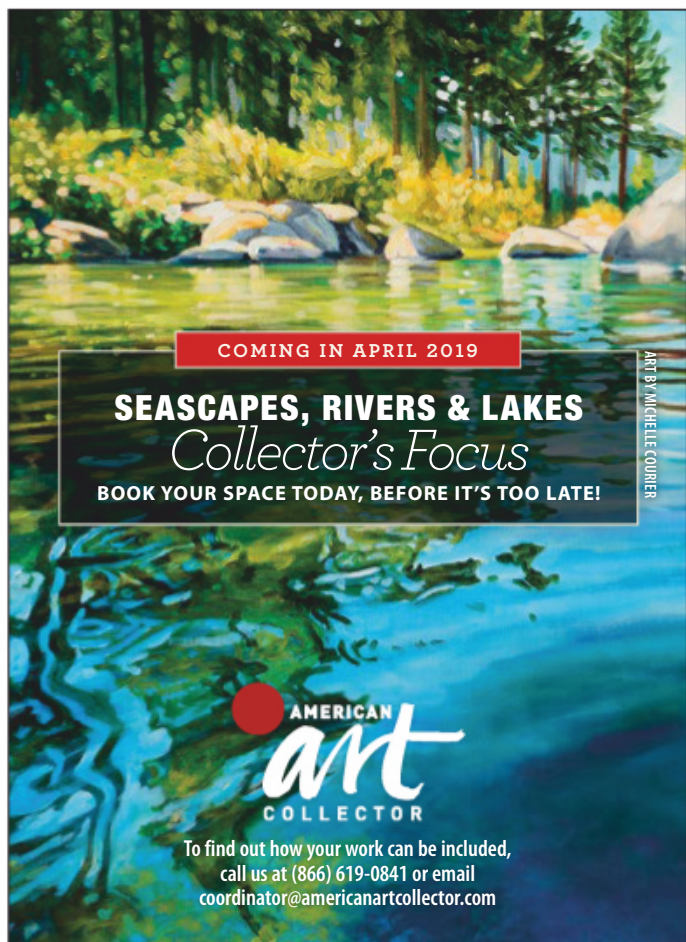


10



11

8. George Billis Gallery, *Two Blue Jars with Pink Flowers*, oil on panel, 24 x 36", by Peggie Blizzard. 9. William Baczek Fine Arts, *Basilisk*, oil on aluminum, 32 x 24", by Eric Wert. 10. Vose Galleries, *The Bowl*, oil on paper, 21¼ x 29¼", Polly Thayer (Starr) (1904-2006). 11. George Billis Gallery, *Wilted Roses – Red*, oil on panel, 30 x 40", by Peggie Blizzard.



COMING IN APRIL 2019

SEASCAPES, RIVERS & LAKES
Collector's Focus
 BOOK YOUR SPACE TODAY, BEFORE IT'S TOO LATE!

ART BY MICHELLE COURIER

AMERICAN
art
 COLLECTOR

To find out how your work can be included,
 call us at (866) 619-0841 or email
coordinator@americanartcollector.com

rebecca martin fine art

rebeccamartinart@gmail.com
rebeccamartinartfineart.com
 @rebeccamartinart



ROSES AND PEONIES, 12 x 12" Oil on Panel

"I must have flowers. Always and always." — MONET

SALLY RUDDY



"Morning Glories"

16x20 inches

Oil on Canvas©

POETIC
EXPRESSIONISM

WWW.SALLYRUDDY.COM

MEMBER OF:
 NAWA, OPA, WCA

COLLECTOR'S FOCUS FLORALS & BOTANICALS



12



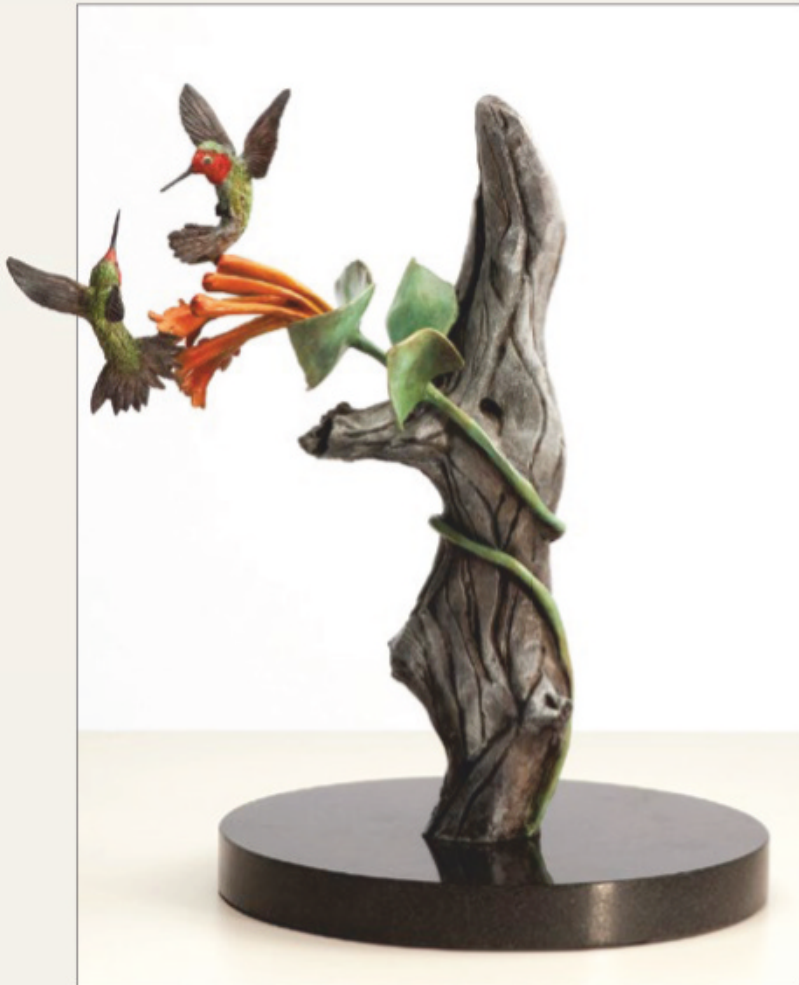
13



14



15



16

styles, bird nests on broken ceramic plates to comment on our consumption of the planet's resources and, recently, *Transgenic Bouquets—The Von Humboldt*.

He writes, "I have started to imagine I am a biotech florist, creating single stem bouquets in my studio that grow as a fully formed flower arrangement blooming in unison. Through the medium of oil and pigment, various species of flowers have been genetically modified and grafted into root stock using hog's hair brushes onto the surface of my wood panels.

"These new paintings reference back to Old Master, Dutch flower paintings that despite their breathtaking illusionism do not reflect reality as the panoply of rare petals never actually bloomed together and were a construct pieced together from studies done when the flowers were actually in bloom throughout the growing season."

In the tradition of floral painting, Thayer was right when she wrote, "If the seeing is honest and the hand is well trained, a revelation will emerge."

There is beauty at every turn of the page in this special section dedicated to artists painting florals and botanicals. They turn to the world around them—flowers they buy at markets, their own gardens and snapshots of life they see as they pass by a blooming field. It is in the intricacies of these works that the artists' individual styles flourish.

Bonner David Galleries in Scottsdale, Arizona, features the works of **Dyana Hesson** and **Kathy Lemke Waste**, who often paint flowers and other garden finds. Their paintings will be on view in the gallery for a two-artist show March 29 through April 22.

Hesson's newest painting *Sunburst, Echeveria, Huntington Gardens, CA* depicts a scene she stumbled upon last April



17



18



19



20



21

12. Trina Moore, *Another First*, oil on canvas, 16 x 40" 13. Nancy Balmert, *White Chocolate Rose*, oil on canvas, 24 x 24" 14. Trina Moore, *Hydrangea*, oil on canvas, 48 x 48"
15. Lotton Gallery, *Floral with Dahlias*, oil on canvas, 16 x 12", by Yana Movchan. 16. Brent Cooke, *Garden Warriors*, bronze mounted on black granite base, ed. of 30, 15 x 15 x 8"
17. Lotton Gallery, *Bouquet with Cockatiel with Parrot Tulips*, oil on canvas, 28 x 22", by Yana Movchan. 18. Nancy Balmert, *Topeka Garnet Peony*, oil on canvas, 24 x 24"
19. Nancy Balmert, *Windsor Rose Iris*, oil on canvas, 36 x 36" 20. Brent Cooke, *Wind Riders*, bronze and stainless steel mounted on a black granite base, ed. of 30, 45 x 18 x 14"
21. Gemma Di Grazia, *Confetti*, soft pastel on paper, 16 x 24"

at the gardens in San Marino. The sky was gray and uncooperative during the visit, but after situating herself in front of the echeveria, "miraculously, the clouds parted and the dramatic shadows appeared," Hesson says. "Sometimes chasing blue skies requires patience, but that's when the drama happens and my heart warms."

The olive branch is an image that appears in several of Lemke Waste's new paintings for the show, including the aptly titled work *The Olive Branch*. "The branch carries more than the weight of its fruit," she says. "In Greek mythology, Athena, Goddess of Wisdom, claimed victory over Poseidon by planting the first olive

tree next to the damage he inflicted by smashing into the Acropolis. Hers was judged the better gift and the olive branch signified her victory. Roman poets, early Christians and the great artists of the Renaissance added peace, harmony and hope to the symbolism of wisdom triumphing over foolishness."

COLLECTOR'S FOCUS FLORALS & BOTANICALS

At **George Billis Gallery** in New York City, the represented artists work in a number of different styles and mediums. **Peggie Blizard** focuses on mason jars filled with flowers. "Air, light and water are as much a subject of my paintings as are the flowers and jars," she says. "All of these elements combine to create the illusion of space between the viewer and the back of the picture plane. I strive to include a feeling of fun and happiness when I paint."

Lotton Gallery in Chicago represents floral artist **Yana Movchan**, who has a unique ability to paint the finest details and nuances. She also likes to incorporate cats, dogs, birds, snails, butterflies and other creatures among her delicately painted flowers. As the gallery explains, "In her most recent painting, *Ralph*, she paints an adorable French bulldog in a luscious garden of pink roses. A beautiful cat in *Siberian Cat with Chicken Family* is graced by vibrant red, orange and rust colored dahlias. Movchan adds unexpected humor, infectious mood and a serene nature, unmatched by her skill, technique and composition."

Santa Fe, New Mexico-based **Nedra Matteucci Galleries** features both historic and contemporary floral works. Some artists, such as **Walt Gonske** paint floral gardens, while other artists, including **Joan Potter** and **Martin Mooney**, paint traditional floral still lifes. Dustin Belyeu, director of the gallery, says, "A floral still life can be abstract or realistic, harmonious or playful, bold or pastel—a personal expression of the artist through flowers. And, of course, flowers are beautiful. It's no wonder that so many painters choose flowers, and so many choose to collect these paintings."

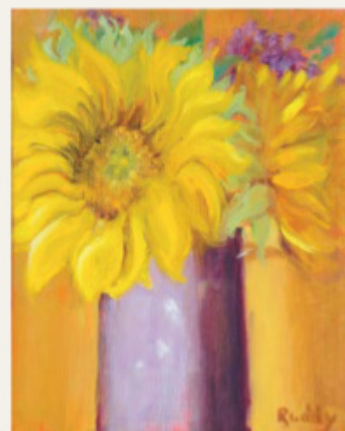
Sculptor **Brent Cooke**, of **CastArt Studio** in Victoria, British Columbia, creates works depicting the natural world. His work *Garden Warriors* was



22



23



24

FEATURED Artists & Galleries

BONNER DAVID GALLERIES

7040 E. Main Street
Scottsdale, AZ 85251
(480) 941-8500
www.bonnerdavid.com

BRENT COOKE

CastArt Studio
(250) 386-5352
www.castartstudio.com

GEMMA DI GRAZIA

gemma@gemmadigrazia.com
www.gemmadigrazia.com

GEORGE BILLIS GALLERY

525 W. 26th Street, Ground Floor
New York NY 10001
(212) 645.2621
www.georgebillis.com

JEANNE HYLAND

Santa Fe, NM
info@jeannehyland.com
www.jeannehyland.com

LOTTON GALLERY

900 N. Michigan Avenue, Level 6
Chicago, IL 60611
(312) 664-6203, www.lottongallery.com

MARC STRAUS GALLERY

299 Grand Street
New York, NY 10002
(212) 510-7646
www.marcstrauss.com



25

inspired by watching hummingbirds in the wild and around feeders. "I was taken with how aggressive these tiny birds are," he says. "They only seem to have a very brief moment to feed before out of the blue they are chased away by another hummer. I wanted to capture that moment of hostility." Maple leaves inspired another of his pieces, *Wind Riders*. "While walking in the woods one autumn day I noticed some maple leaves just burst off the ground in a seeming explosion as a gust of wind blew them around," Cooke explains. "I wanted to turn the event into a bronze expression for all to enjoy."

Nancy Balmert is recognized worldwide for her floral paintings, having exhibited them overseas in Belgium and Italy, among other places. In February,



26

her painting *Rose Glow* was part of the Collector's Choice show at Amsterdam Whitney Gallery, in New York's Chelsea Art District. She uses the techniques of Old Masters, and curator Ruthie Tucker says, "Her virtuosic floral oeuvre is both modern and timeless, providing beauty to the auspicious viewer while commemorating the splendors of nature."

Colorado artist **Rebecca Martin** says, "A favorite quote of mine is from Thomas Aquinas: 'The things that we love tell us who we are.' I paint things that I love including flowers, landscapes, seascapes, food, tablescapes and animals. I hope to bring some joy into your life through subject matter and vibrant color."

With great reverence for nature, California artist **Sally Ruddy** creates her

vibrant paintings. She responds to the subject in a sensual way rather than literal, feeling her way through a painting. Soft brushstrokes and effortless blending of colors contribute to an environment that is focused on emotional response and personal narrative.

"What is the magic in its being there? What is it that calls out? Why is it speaking to me," Ruddy asks herself. "And then, there's the magic of sitting at your easel, making the commitment and starting to work. The art happens. It begins to bloom. You make decisions along the way. But sometimes you go into your own zone; you are almost unconscious of what you're doing."

Trina Moore says, "I paint images that are intimate. I want the viewer to have a relationship with my work. Whether it's a gentle fold of flower petal, the strong features of a cafe racer, or the knowing eye of a sockeye salmon."

Moore adds that collectors should invest in works by emerging artists. She says, "Find out about them as a person. Are they passionate and hardworking? Have they given back to their community? Does their work resonate with you?" ●

22. **Rebecca Martin**, *Field of Zinnias*, oil, 16 x 20" 23. **Sally Ruddy**, *Columbine*, oil on canvas, 5 x 5" 24. **Sally Ruddy**, *You're My Sunflower*, oil on canvas, 10 x 8" 25. **Jeanne Hyland**, *Easter Lilies #2*, watercolor, 12 x 12" 26. **Bonner David Galleries**, *Sunburst, Echeveria, Huntington Gardens*, CA, oil, 40 x 30", by Dyana Hesson.

NANCY BALMERT

(713) 320-7190
nbalmert@comcast.net
www.nancybalmert.com

NEDRA MATTEUCCI GALLERIES

1075 Paseo de Peralta
Santa Fe, NM 87501
(505) 982-4631
www.matteucci.com

REBECCA MARTIN

Lafayette, CO
rebeccamartinart@gmail.com
www.rebeccamartinfineart.com

SALLY RUDDY

info@sallyruddy.com
www.sallyruddy.com

TRINA MOORE

(360) 957-2590
trinamoorestudio@gmail.com
www.trinamoorestudio.com

VOSE GALLERIES

238 Newbury Street
Boston, MA 02116
(617) 536-6176
www.vosegalleries.com

WILLIAM BACZEK

FINE ARTS

36 Main Street
Northampton, MA 01060
(413) 587-9880
www.wbfinearts.com

WINFIELD GALLERY

Dolores between Ocean & 7th
Carmel-By-The-Sea, CA 93923
(831) 624-3369
www.winfieldgallery.com



The Art Lover's Guide to Collecting Fine Art in Washington, D.C., *and the* Mid-Atlantic States

Over the decades Washington, D.C., and the Mid-Atlantic states have been recognized for having a strong connection to history and culture. These ties have helped established it as one of the most arts-centric regions in country. Around every turn are cities with museums, fine art districts filled with galleries, festivals with artists from around the nation participating and studios where patrons can stop by and see how works of art are created.

The nation's capital is brimming with fine arts, including an array that are part of the Smithsonian Institution, such as the Smithsonian American Art Museum, the National Portrait Gallery and the Freer Gallery of Art. Also in the city is the National Gallery of Art, which was conceived by Andrew W. Mellon, a financier and collector from Pittsburgh. All of the museums host major exhibitions throughout the year, with

the National Portrait Gallery displaying *New Co-Acquisition: Henrietta Lacks* through March 31. The event is an installation of the jointly acquired portrait of Lacks painted by Kadir Nelson. The piece was commissioned by the National Portrait Gallery and the National Museum of African American History & Culture.

In Virginia, there are a number of cities that are known for their arts. September 21 and 22 in Alexandria is the 17th annual *Alexandria King Street Art Festival*, which happens not only minutes away from Washington, D.C., but in the hub of Old Town Alexandria where a number of major art galleries and studios are located. This event features 200 artists exhibiting their work in booths lining King Street between Washington and Union streets for more than six blocks of fine art. The city of Richmond has a similar annual event, the 48th annual *Arts*



2

1
U Street in Washington, D.C.
Courtesy of washington.org.

2
The Philadelphia Museum of Art. Photo
by Edward Savaria, Jr. for PHLCVB.

3
Institute for Contemporary Art in
Richmond, Virginia. © Iwan Baan.
Courtesy Visit Richmond VA.

3



in the Park, held May 4 and 5. This event brings together more than 450 artists to Byrd Park, where they will exhibit paintings, photographs, jewelry, pottery and more. The **Chrysler Museum of Art**, in Norfolk, which features 50 galleries with more than 30,000 objects, is also a noteworthy stop when in the area. Hosted at the museum are both collection-curated exhibitions as well as traveling shows that bring in loaned masterworks.

Long's Park Art Festival in Lancaster, Pennsylvania, celebrates its 41st year this Labor Day weekend, August 30 through September 1. The event features fine arts and crafts from around the nation with more than 200 artists participating. Twice each year the Lancaster City Art Galleries host two *Lancaster ArtWalk* events, which are self-guided tours of the galleries as they host special exhibitions, meet-the-artist events and

demonstrations. The 2019 walks happen the weekends of May 4 to 5 and October 5 to 6.

Another must-attend event in the region is the annual **Plein Air Easton** in Maryland, which has become known as one of the nation's largest plein air competitions in the country. Taking place July 14 to 21, *Plein Air Easton* will see 58 plein air painters from around the world descending on the city to paint the town. Also in Easton is the annual *Waterfowl Festival*, which celebrates wildlife and the heritage of the Eastern Shore. During the festivities, which next happen from November 8 through 10, attendees can view and purchase artwork, attend special previews and watch a number of sporting events take place.

A handful of the artists and galleries calling the region home are **Betty Branch**, **Jill Basham**, **Joe Shannon**, **Meibohm Fine Arts** and **Studio 7 Fine Art Gallery**.

MEIBOHM FINE ARTS

478 Main Street, East Aurora,
NY 14052, (716) 652-0940
info@meibohmfinearts.com
www.meibohmfinearts.com

Meibohm Fine Arts is honored to have served the East Aurora, New York, community for 118 years. Grace Meibohm is the third-generation owner of the gallery and is pleased to feature the works of regional western New York artists, both historic and contemporary. Meibohm Fine

“Sales of quality works by our regional artists have remained constant; the educated collector is our best client.”

— Grace Meibohm, owner, Meibohm Fine Arts



Arts has gained a reputation for advancing the careers of established artists, assisting emerging artists, as well as fostering the collection of notable historic artists' works.

Artists who have been featured regularly in the gallery are **Monica Angle**, **Jane Foley Ferraro**, **Karl Heerdt**, **Thomas Kegler** and

Fran Noonan. Among the new artists the gallery has been exhibiting are **Paul Alico**, **Chris Liberti**, **Thomas Paquette** and **Sean Witucki**. In addition, artists, collectors, corporations and museums seek the gallery's framing services.

The gallery has a schedule of exhibitions throughout the

year with some of its most anticipated exhibits being a show for Ferraro April 26 to May 25; a show featuring **James D. Havens** (1900-1960) from June 8 through July 20; and the works of **Raymond Bonilla** on view in the month of November.

“We enjoy working with and promoting our contemporary artists, but find equal satisfaction presenting the historical artists' exhibitions,” says Meibohm. “The love of the old and new certainly fits with our century-plus family art business.”



1
Meibohm Fine Arts, House and Elevator, oil, 15 x 30", by Chris Liberti.

2
Meibohm Fine Arts features the work of historic and contemporary artists. Photo by Mark Strong.

3
Meibohm Fine Arts, A Gathering, oil, 18 x 20", by Fran Noonan.



2



3

JILL BASHAM



The End of the Beginning
Jill Basham • 36x48 • oil on linen • 2018

Winner of the Salmagundi Award for the Historic Black and White Exhibition 2019, Salmagundi Club, NYC

Mood takes center stage in Jill Basham's work. While she is inspired to push painting boundaries and her path to completing a painting is often uncertain, ultimately she hopes to evoke emotions. "The End of the Beginning" is limited to a sepia tone in order to impart a sense of nostalgia and the passing of time. Living along the Chesapeake Bay in Maryland, the artist is inspired by expansive horizons. Basham has the opportunity to spend time outdoors and to learn how light alters the appearance of the land, sky and water; subsequently altering mood.

Jillbasham.com • 410-200-3597 • jillbasham2014@gmail.com

Principle Gallery, Alexandria VA • Reinert Fine Art, Charleston SC • South Street Art Gallery, Easton MD
Handwright Gallery, New Canaan CT • Crown Gallery, Blowing Rock NC

JILL BASHAM

(410) 200-3597

jillbasham2014@gmail.com

www.jillbasham.com

Jill Basham paints throughout the United States, but she calls the Eastern Shore of the Chesapeake Bay home. Primarily a landscape oil painter, Basham is drawn to atmosphere and mood. She says, "I strive to get my paintings to a point in which I truly feel the place I have painted, and my hope is that others do as well. Each painting is an experiment that is unfolding; the truly moving pieces are the ones that I pushed a bit."

Presently, Basham is working on multiple series including *Explorations in Green*, working to find answers to the challenges presented when using the color green. Her *Reef* series paintings are focused on her experiences snorkeling among the coral reefs. Finally, Basham is working on a collaborative series that will ultimately be a large body of work, and will be unveiled prior to the spring of 2020 as part of an upcoming two-person show at Principle Gallery in Alexandria, Virginia.

Along with Principle



1

Gallery, Basham is represented by Reinert Fine Art in Charleston, South Carolina; Crown Gallery in Blowing Rock, North Carolina; South Street Art Gallery in Easton, Maryland; and Handwright Gallery in New Canaan, Connecticut. She is a member of the Salmagundi Club, Oil

Painters of America and American Impressionist Society. She received best of show at the 2018 *Door County Plein Air Festival*, and she has won numerous other awards worldwide.

March 1 she will be the featured artist at Reinert Fine Art; from April 28 through May 5 she will present her

work at *Olmsted Plein Air Invitational* in Atlanta; and from May 8 through August 2 her work will be on view in the *Fab 4* exhibition at the Crystal Moll Gallery in Baltimore. July 7 through 21 she will exhibit in the third annual *En Plein Air Invitational People's Choice* hosted by South Street Art Gallery.



2



3

1
Jill Basham, *Still Water*, oil on linen, 12 x 16"

2
Jill Basham, *The End of the Beginning*, oil, 36 x 48"

3
Jill Basham, *A Decade Ago*, oil on panel, 16 x 20"

Betty Branch

Sculpture

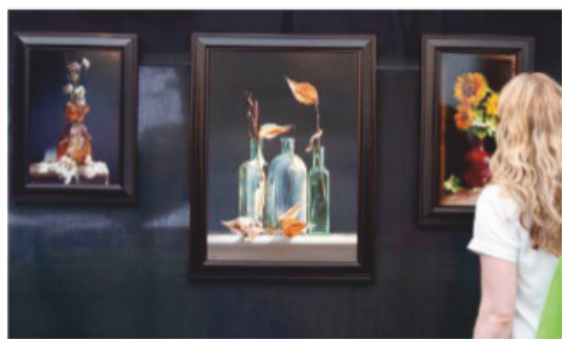


Interlude, bronze
Samurai, marble
bettybranch.com



1

1 More than 200 artists participate in the annual Long's Park Art Festival.



2

2 Art patrons view the paintings of Larry Preston at a past show.



3

3 The photography of Michael Behr is on display.

LONG'S PARK ART FESTIVAL

US-30 at Harrisburg Pike
Lancaster, PA 17601
(717) 735-8883, info@longspark.org
www.longspark.org

This Labor Day weekend, August 30 to September 1, Long's Park in Lancaster, Pennsylvania, will be transformed into a vibrant, tree-shaded outdoor gallery during the 41st annual *Long's Park Art Festival*. This highly competitive festival is a celebration of fine art and craft from across the nation, featuring works by more than 200 artists and artisans, as well as food, wine, local craft beers and music.

Festival patrons will enjoy collecting artwork in the following categories:

"It is the ability to meet and interact with artisans who have created something you absolutely love that makes coming to this art festival special."

—Bonita St. John, operations director, Long's Park Art Festival

ceramics, digital art, drawing, wearable fiber, decorative fiber, functional art, furniture, glass, jewelry, leather, metal, mixed media, painting, photography, printmaking, sculpture, wood and upcycled/creative reuse items. This year's exhibitors, a compelling mix of returning, new and emerging artists and craftspeople, will be announced in May. "We are always excited about the high quality of work shown by artists who are accepted into our show," says festival artistic director Rick Faulkner.

Named the top East Coast art festival of 2018 by Art Fair Calendar, the festival has also been recognized consistently as one of the top 50 art festivals in the nation, as well as a top event in Lancaster County. The *Long's Park Art Festival* attracts visitors from across Central Pennsylvania, Philadelphia, New Jersey, Delaware, Virginia, Maryland, and Washington, D.C. "It is the ability to meet and interact with artisans who have created something you absolutely love that makes

coming to this art festival special," states festival operations director Bonita St. John.

The festival is presented by the Long's Park Amphitheater Foundation, a nonprofit organization dedicated to "Enriching Lancaster through Art & Music." All proceeds benefit the art festival and the foundation's Summer Music Series, 13 to 16 summer concerts featuring award-winning musicians, offered free to the public at the Long's Park Amphitheater.





BETTY BRANCH

(540) 344-4994

info@bettybranch.com

www.bettybranch.com

Betty Branch's journey toward becoming a nationally renowned, internationally celebrated sculptor is an inspiring story. Branch has stayed resolute to lifelong tenets that define her work: the body, rites of passage both traditional and unorthodox, the intersection between land and form, and the crow. Her media is diverse; she sculpts with marble, clay, bronze, stone, wax, terra cotta, earth and straw. Each medium is a talismanic touchstone for her art; Branch ferrets out the essence of every one of these for exploitation.

When Branch's work is considered in its entirety, a compassionate portrayal of the human condition is translated through gesture, form and skin, airborne through imagination and intensification, theater and theodicy.

"My first memory is of making something—my joy existing between discovery and creation, a process as necessary as breathing," she says. "For as long as I can remember, this urgency to create has possessed me and fuels whatever project is at hand. My working process allows me to return to my earliest recognitions of my 'maker-self' as I sculpt in stone, clay, bronze or earth."

Branch maintains a studio as well as a 6,000-square-foot art gallery in downtown Roanoke, Virginia. She is a member of the National Sculpture Society, Audubon Artists, Allied Artists and Tri-State Sculptors.

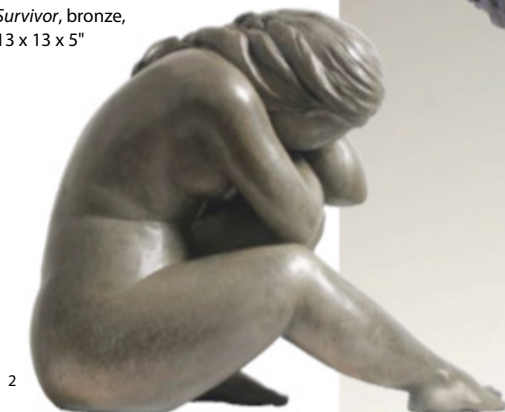


1

1
A Friend for Life, bronze and stainless steel, 82 x 42 x 15"

2
La Penserosa, bronze, 18 x 23 x 10"

3
Survivor, bronze, 13 x 13 x 5"



2



3



1



2

CHRYSLER MUSEUM OF ART

One Memorial Place, Norfolk, VA 23510
(757) 664-6200, www.chrysler.org

The Chrysler Museum of Art is a distinguished mid-sized art museum with a nationally recognized collection of more than 30,000 objects, including one of the great glass collections in America. The core of the Chrysler's collection comes from Walter P. Chrysler Jr., an avid art collector who donated thousands of objects from his private collection to the museum. Today, the Chrysler's holdings include works by **Georgia O'Keeffe**, **Edward Hopper**, **Harvey K. Littleton** and many others.

The Chrysler's Perry Glass Studio is adjacent to the museum and offers programming for aspiring and master artists alike in a variety of processes. The studio has also cultivated a reputation for its free noon demonstrations Tuesday through Friday, cutting-edge performance evenings and Visiting Artist Series that welcomes masters from around the world.



3

1
Chrysler Museum of Art,
Shoshone Falls, Snake River, Idaho,
ca. 1875, watercolor on paper
board, by **Thomas Moran** (1837-
1926). Gift of Hugh Gordon
Miller, 60.52.47. On view in
Watercolor: An American Medium.

2
Chrysler Museum of Art,
Landscape with a Temple,
ca. 1765-1800, oil on canvas,
by **Hubert Robert** (1733-1808).
Gift of Walter P. Chrysler Jr. 81.1.
On view in *Thomas Jefferson,*
Architect: Palladian Models,
Democratic Principles, and the
Conflict of Ideals.

3
The Chrysler Museum of Art
features more than 50 galleries.
Photo by Ed Pollard, museum
photographer.

In addition, the museum administers two historic houses in downtown Norfolk: the Moses Myers House and the Willoughby-Baylor House, as well as the Jean Outland Chrysler Library on the campus of Old Dominion University.

The Museum mounts an ambitious schedule of visiting exhibitions and educational programs each season. Through April 28 is *Chaos and Awe: Painting for the 21st Century*

organized by the Frist Art Museum that surveys art from around the world that connects the history of the sublime with contemporary ideas. Visitors can see works by **Thomas Moran**, **Charles Demuth**, **Andrew Wyeth**, **Marguerite Zorach** and many others in *Watercolor: An American Medium* through June 23. Organized by the Chrysler Museum of Art, the exhibition chronicles the height of the

American watercolor movement with works from its collection and holdings from collectors in the community.

Other exhibitions include *Eric Carle: Moonlit Nights & Other Illustrations*, on view June 14 to September 8, and in the fall, the first in a series of large, Chrysler-curated exhibitions, *Thomas Jefferson, Architect: Palladian Models, Democratic Principles and the Conflict of Ideal*.



PLEIN AIR EASTON

The Avalon Foundation
40 E. Dover Street, Easton, MD 21601
Marie Nuthall,
marie@avalonfoundation.org
www.pleinaireaston.com

Plein Air Easton is one of the nation's largest plein air competitions and festivals that is celebrating its 15th year of success in 2019. Taking place from July 14 to 21, the festival is at the helm of defining the modern plein air movement, thereby making fine art accessible to everyone. During the event scores of painters, collectors and art enthusiasts will descend upon Easton, Maryland, to competitively paint outdoors, learn from plein air masters in workshops, demos and discussions, and buy their next treasured piece of art.

PAE hosts 58 plein air painters from around the world selected from hundreds of online applications. The selected artists will have seven days in July to produce and submit three competition pieces to be eligible for over \$30,000 in cash prizes to be awarded at the exclusive Collectors Party, July 19.

Plein Air Easton is the work



"The number of very accomplished plein air painters who produce work in Talbot County has been a catalyst for sharing of innovation and has resulted in trends felt across the nation."



— Al Bond, president and CEO, Avalon Foundation

of the Avalon Foundation, a nonprofit organization whose mission is to foster a strong community on the Eastern Shore by creating accessible, uplifting arts, education and cultural experiences that

appeal to the interests of a diverse population and to ensure the long-term viability of the historic Avalon Theatre. Support is provided by the Friends of Plein Air Easton, Talbot County Arts Council,

corporate and individual donors as well as strong community support and sponsorships.

For a complete listing of events, visit the *Plein Air Easton* website.



2



3

1
During Quick Draw hundreds of paintings, completed just two hours prior, line the streets for purchase and awards. This year's Quick Draw takes place July 20.

2
Competition paintings—completed in the week prior—are available for purchase from the Collectors Party throughout the weekend, July 19 to 21.

3
The 2018 Grand Prize painting, *Buy Boats* by Tim Bell.



1



2

1
Joe Shannon,
Speed, oil on canvas,
36 x 36"

2
Joe Shannon,
Potomac View, oil on
canvas, 36 x 36"

3
**Studio 7 Fine Art
Gallery, Winter,**
Golden Pass, oil on
linen, 36 x 36", by
Peter Fiore.

JOE SHANNON

(301) 651-8597

www.joeshannonart.com

Born in Lares, Puerto Rico, in 1933, **Joe Shannon** has been a resident of the Washington, D.C., area since childhood. His art jumps all over, influenced by artists from Picasso to Corot. Shannon calls his work "realist/stylist." He has shown in galleries and museums in the D.C. region and nationally. His work is represented in major museums, including the National Gallery, and numerous private collections. He has had several museum shows including at the Corcoran Gallery and the Katzen Arts Center at American University. For many years he was an exhibition designer and curator at the Smithsonian and most recently taught at the Maryland Institute College of Art.

Shannon says, "My work is wide-ranging, from figure painting to landscapes to portraits and even abstraction. I've been an outdoorsman all my life,

connecting with nature. The Potomac River to this day is a prime source of inspiration for my landscapes. Another fundamental theme for me is the nude. My new *Speed Nudes* reflect a sense of my Picasso whimsy! These nudes in joyful abandon are great women jumping and running through history."

Shannon's work can be seen by appointment at his studio in Glen Echo, Maryland.

STUDIO 7 FINE ART GALLERY

5 Morristown Road
Bernardsville, NJ 07924

(908) 963-0365

www.studio7artgallery.com

Studio 7 Fine Art Gallery is located in the beautiful rolling hills of New Jersey horse country, an hour train ride from New York City and Philadelphia. The gallery represents more than 30 artists including **Peter Fiore**, an American realist painter who has been featured many times in *American Art Collector*. Fiore's light filled painting *Winter, Golden Pass*

demonstrates his passion for painting the light and shadows in nature.

Anthony Panzera, professor emeritus, who taught the human form at Hunter College for more than 46 years, will be the gallery's featured artist at a reception on Friday, April 5. Panzera is well known for his publication *The Leonardo Series*, 2015, by SUNY Press, in which

he was honored to include the drawings and notes of Leonardo da Vinci (1452-1519). The gallery will be hosting a compilation of his paintings from his time on Nantucket. The show, *Seascapes: Shifting Sands, Seas, Skies*, will run April 5 through May 26.

Studio 7 specializes in contemporary realist paintings, art glass and bronze.



3



SEASCAPES: SHIFTING SANDS, SEAS, SKIES

ANTHONY PANZERA

APRIL 5 – MAY 26, 2019 | RECEPTION FRIDAY, APRIL 5, 2019, 6-9PM



Quidnet Summer

38 x 73" oil on canvas

Studio 7
Fine Art Gallery

www.studio7artgallery.com | (908) 963-0365

5 Morristown Road, Bernardsville, NJ • Free parking on site
Kathleen Palmer, Director

JOE SHANNON

"SPEED"
36 X 36"
OIL ON CANVAS

Contact artist for a studio visit!

WWW.JOESHANNONART.COM
(301) 651-8597



You are invited

TO CELEBRATE 15 YEARS WITH PLEIN AIR EASTON

THE NATION'S LARGEST OUTDOOR ART COMPETITION

**HAPPENS RIGHT HERE
IN MARYLAND.**



**THOUSANDS OF FRESH PAINTINGS
AVAILABLE FOR PURCHASE
FROM THE NATION'S LEADING ARTISTS.**

Celebrate with us this summer.

PLEINAIREASTON.COM

2019

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

Show Previews

OUR EDITORS TALK TO
ARTISTS ABOUT THE WORK
IN THEIR LATEST SHOWS

Alexandra Pacula
page 126

123

PETER HALASZ

Fall into the Half Light

Nancy Toomey Fine Art in San Francisco is holding its first exhibition of the work of Peter Halasz through February 16. *Fall into the Half Light* contains his dreamlike paintings done in the mysterious in-betweenness of a soft twilight when visual boundaries begin to dissolve. *Fall into the Half Light* is also the title of the latest release of his band Floodflower, due to be released in March.

Brought up in La Jolla, California, where the boundary between sea and sky can become lost in the mist, he absorbed the qualities of aqueous light that now permeate his painting. "There's a solace in those coastlines with its natural grandeur," he says. "Even when I was at my lowest, I could go there and find some kind of peace. That's what a lot of the paintings are about."

He continues, "Everything loses definition in the magic hour of twilight—the form and shape, the reality of thingness disappears. There is a certain mystic, psychedelic quality. There's a triptych in the show called *No One Thing Contains Its Edge*. We know that things are spinning atoms and there is no edge...but we experience it."

A self-taught artist, Halasz starts right



1

1
Carapace, oil on panel,
39½ x 33"

2
Peter Halasz with
Old Roses III.

3
Portal I, oil on panel, 83 x 54"

4
*No One Thing Contains Its
Edge* (triptych), oil on panel,
11 x 14" (each)



2



out painting on his shaped panels. Amorphous at first, floral and human shapes begin to emerge as he applies layers of glazes. “There are no visible brushstrokes,” he explains. “I want there to be an unmediated visual experience of the painting, no impediment. It’s not about the marks but about the visual experience of life. I want it to feel like a hallucination of actually being somewhere.”

He says, “As a kid my initial aspiration was to be a writer.” He writes and paints poetically and his music and Floodflower’s videos are suggestively layered. In the text for his exhibition he writes, “there you will find me: lost in the wild blue skies and the ecstasy of light, the orphic whisperings of the dark and the twilit wonderland between...”

Carapace is a “sort of self-portrait,” the title referring to the body as a vessel. In it, Halasz appears like an apparition in a ghostly light.

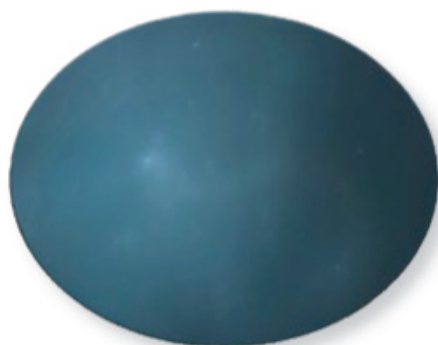
Referring to the title of the exhibition, *Fall into the Half Light*, he suggests abandoning oneself to the half-light, a free letting go. But he acknowledges, “There are ominous undertones because any loss of self is frightening.” ●

Nancy Toomey Fine Art

1275 Minnesota Street • San Francisco, CA 94107 •
(415) 307-9038 • www.nancytoomeyfineart.com



3



4



ALEXANDRA PACULA

Megacity



1
Fluttering Lumens,
oil on canvas,
72 x 72"

2
New York City,
oil on canvas,
60 x 40"

3
Desert City,
oil on canvas,
60 x 40"

4
Alexandra Pacula
in her studio.

Alexandra Pacula takes her dog for a walk among the trees and forests of rural Pennsylvania and then returns to her studio to work on large, vibrant paintings of city lights at night.

"In grad school I acquired my first digital camera," she says. "I loved photographing the light and color of the city when I was out at night. Sometimes I moved the camera and I decided to paint the blurred photos that you'd normally throw out. Now, I deliberately move the camera. The move-

ment creates the energy."

She starts out with carefully measured perspective and counts the windows on the buildings. Admitting, "I love color and I love paint," she then sets out to "choose a specific kind of gesture and carry it through the image."

In *Fluttering Lumens* she has chosen a birdlike brushstroke to express the light on the bridge and the windows of the buildings. At 6-feet square, the brushstrokes are lusciously visible as paint but become

blurred light sources and reflections as you step back. "I want the viewer to experience the paintings both ways," she says.

The play of abstraction and realism creates its own dynamic energy along with the light and color. In *Desert City* she "punched the color to create the warm feeling of Dubai, the city in the desert."

Her painting of New York City is recognizable by the Freedom Tower on the horizon. Carefully drawn in the underpainting, she created the "dripping light"



2

“Alexandra’s devotion to her craft is apparent in her work. We love her painting for its intensity, movement of light and vision of the city. The painting of New York hanging in our entry wows our guests!”

— Mr. & Mrs. Bell, collectors



3

of the lighted windows and kept the darkened windows in their normal detail, creating the slightly disorienting feeling of experiencing the city from above as our head moves and our eyes adjust to the light and the perspective.

“In my earlier work,” she explains, “the paintings were more about the light and you couldn’t see the structures as much. In my more recent work, I’ve wanted to be able to recognize the city. My next paintings need to be a little more abstract since its more about the feeling and the energy.”

Her exhibition *Megacity* will be at Gallery Henoch in New York, March 21 through April 13. ●

Gallery Henoch 555 W. 25th Street • New York, NY 10001 • (917) 305-0003 • www.galleryhenoch



4

ALFRED LESLIE

Luminosity

Now open at Bruce Silverstein Gallery in New York City is *Our Luminous Paradise*, a new exhibition featuring a selection of work from Alfred Leslie's 100 *Views Along the Road* watercolor series.

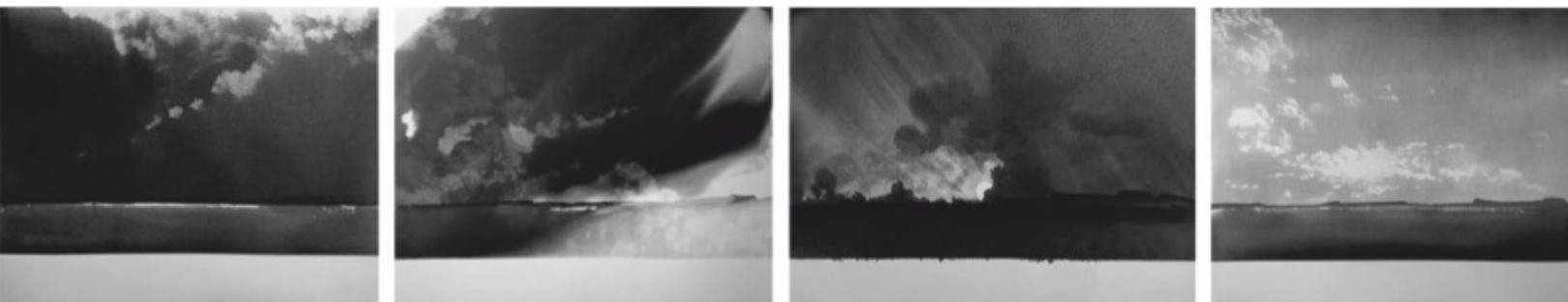
The motivational seed of these roadside images was first planted in 1966, a pivotal year in the life of the artist. On October 17 of that year a fire consumed Leslie's New York City home and studio. Not only did the blaze claim the lives of 12 firefighters, the artist lost years of paintings and films, including paintings destined shortly for a

major one-man exhibition at the Whitney Museum. With the catastrophe looming over him, and the Whitney show forfeited, Leslie essentially had to start over.

"As a way to initially push aside, and then work through the tremendous grief, Leslie spent time in the Hamptons painting watercolors of the beach. After completing two of these beach scenes in 1966—which were acquired by MoMA shortly thereafter—Leslie realized they were more than mere studies for [his acclaimed series] *The Killing Cycle*, and that this effort

would warrant further exploration," the gallery writes about the show. "In the late 1970s, he set out for California for another change of scene, encountering a new type of landscape to draw from. During a road trip east from Santa Barbara in 1978, Alfred's encounter with Gallup, New Mexico, spurred a series of sketches that he continued to make across America, mostly from inside his car, that would serve as inspiration for 100 *Views*. Although born out of tragedy, the works made during this time ultimately became the artist's vehicle





2

for redemption.”

“For most people reality is the confirmation of their expectations. These pictures...offer alternatives,” wrote Leslie of his meditative body of black-and-white watercolors. The artist, now in his 90s, created the works between 1981 and 1983 using only a drawing pad and pencil, briefly sketching vague impressions of his surroundings from the front seat of his Ford.

The series would develop into a complete entity that captures the “movement, atmosphere and especially light” of the American landscape, according to the gallery, adding, “Some locations get more than one view, showcasing the sequence of light as the sun shifts over the ocean in California, or how the full moon appears in Oklahoma. Formally, Leslie achieves incredible depth and luminosity through his use of black, white and greyscale. Black is used not to depict the absence of color, but all of the colors at once; it is both receptor and refractor of light. Each work is also marked by a thick white band at the bottom of the paper, which Leslie identifies as the ‘earth not in view but as a given. The ground you know you are standing on as you look ahead. Earth as ground, ground as ground, base, surface of the paper.’ Through the balance of carefully crafted black and white space, Leslie explores the Japanese concept of *nōtan*. This principle proposes that ‘there can be an eternal unchanging response to the certain beauty of just so much white to just so much black.’”

The works will be on view through March 9 in New York City. ●



3



4

1
Route 116. Near Sunderland, Massachusetts, 1983, watercolor, 44 x 58"

2
Winslow, Arizona, 1978/81, watercolor, 18 x 24" each

3
Towards Mt. Sugarloaf, Deerfield, Massachusetts, 1983, watercolor, 44 x 59"

4
Alfred Leslie in his Ford, which often also served as his studio on the road.

Bruce Silverstein Gallery 529 W. 20th Street,
Third Floor • New York, NY 10011 • (212) 627-3930 •
www.brucesilverstein.com

RON HICKS

Painted Dialogues

Ron Hicks is known for his muted paintings of figures and interiors about which he says, “I like to romanticize life. I love the interaction of people doing...‘things’...whatever it is. It could be the most mundane thing to any passerby, but I find great beauty in that.” Yet, he discovers, “I see things very abstractly, so I think of myself as a painter who sees shape, value, edges and texture.”

The ideas for his new paintings that will be shown at Vail International Gallery in Colorado, February 16 through March 2, “have been creeping up on me for the past few years. I’m trying to find a way to make the paintings abstract, non-objective and representational. I’m really, truly, looking at them as abstract paintings.”

The paintings are no longer “solely about the figure. A passage in which I’d normally take more care in, like her expression, is more simplified. I’m working on how much or how little I need to utilize to make a statement.”



1



2

“One of the fascinating aspects of [the works we own] is how Ron Hicks is able to meld both classical and contemporary elements. We are so happy to have found these works that continue to intrigue us.”

— Gaddis & Susan Wittjen, collectors

He dips his brush into turpentine, adds a little black and sets out dividing the space on his panel abstractly “and then I let it tell me what to do. As soon as you make a mark on the canvas it becomes a problem solving equation.” The painted dialogue was covered over with subsequent layers of paint in his earlier paintings but he finds “I love leaving the history on the canvas more visually. They’re a little bit more honest.”

The new paintings, such as *Silent Peregrination of the Wind*, show the process, the woven texture of the canvas on the board and the thick texture of paint. The figure’s face becomes another shape in the larger abstraction. “When I saw Old Master paintings in museums,” he says, “I saw there was surface texture that was exquisite even if it was only a micron thick.”

His enigmatic abstractions have equally as enigmatic titles. He explains, “I started questioning my titles and their influence on the painting. I’m the initiator of a dialogue. It’s not for me to decide what this means for you. I don’t want the titles to influence you.”

He finds his abstract paintings to be more difficult than painting “in a representational way. It’s easier to render something than to start out from scratch. I have two to three paintings going at the same time. If I lose the gut feeling for a piece I tell myself to back off and to work on another one. That allows me to come back with a fresh way of seeing it.” ●

Vail International Gallery
100 E. Meadow Drive #17 • Vail, CO 81657 •
(970) 476-2525 • www.vailgallery.com



3



4

1
Impassionate Ruminations, oil on linen on board, 40 x 30"

2
Amaranthine Continuance, oil on birch panel, 78½ x 53¾"

3
Silent Peregrination in the Wind, oil on linen on board, 48 x 40"

4
Yearning, oil on board, 48 x 55½"

CHRISTOPHER STOTT

Stories of Communication



Christopher Stott's paintings appear like photographs from a distance. Close up, they are composed of what he calls "minute but still painterly detail." He graduated with a BFA with High Honors from the University of Saskatchewan, Canada, and worked for a time in its photography department. He later chose to dedicate himself full time to painting.

While there is knowledge and skill required to produce a fine photograph, the hand of the artist can be seen in marks made to create a realist painting. "It's deliberate, slow, considered work," he admits. The finished paintings, portraits of objects designed by other artists, built by yet others and used by appreciative consumers, are not so much meant to elicit nostalgia, but to celebrate the objects for what they are, possessing history and interesting shapes. They become iconic, isolated against a white



- 1
Corona No. 3,
oil on canvas,
30 x 48"
- 2
If I Were Going,
oil on canvas,
36 x 36"
- 3
One,
oil on canvas,
28 x 22"
- 4
25 Cents,
oil on canvas,
40 x 30"
- 5
Filmo 8,
oil on canvas,
40 x 30"



3

background, set on shiny, rather than dusty shelves, tempting the viewer to admire the objects' beauty before the painter's skill.

Stott says, "I approach my work with a naturalistic styling and a strong sense of minimalism and order. I paint a wide variety of vintage and antique objects including appliances, books, clocks, typewriters, among other common instruments. As subjects, they have built-in narrative, they tell stories. And transforming them to painting creates an intimate, slower viewing experience. My hope is that in the paintings a viewer can find big-picture ideas and even personal histories and stories."

Stories of communication are implied in much of his work. It depicts typewriters, pencils, projectors and books. Often the books are anonymous, their spines turned away from the viewer.

A recent painting features a windup alarm clock atop a pile of books. The blue clock case is united visually with the books through their worn bindings in gradations of blue and green. The alarm is set to a civilized 7 o'clock. After surviving the heart-stopping clangor of the alarm, the sleeper can get back to the contents of the books, forgotten in sleep.

Although he has an ample supply of objects at hand and frequents a shop his wife discovered near their home in Vancouver, he sometimes returns to favorite objects. A Corona No.3 typewriter occurs in one of his recent paintings. He says, "I've used this in the past but it needed a bit more of a grand composition so I added some pencils and books."

An exhibition of his new work will be at George Billis Gallery in New York from March 26 through April 27. ●

George Billis Gallery 525 W. 26th Street, Ground Floor • New York, NY 10001
(212) 645-2621 • www.georgebillis.com



4



5



JENNIFER NEHRBASS

Pioneer Woman

Inspired by Willa Cather's 1913 novel *O Pioneers!*, Jennifer Nehrbass' latest series dreamily combines the Old West, fashion and fabrication in a style best described as "magical realism"—as the artist herself puts it. *Pioneer Project* takes its pilgrimage to Julie Nester Gallery this March, bringing figures and landscapes along for the ride.

"Jennifer's paintings have always resonated with our clients," gallery owner

Julie Nester says. She continues, "But the paintings in *Pioneer Project* have created a higher degree of interest and dialogue. The figurative paintings have especially been appreciated. Not only are they visually beautiful, but the fictional narrative of women as the explorers and documentarians has a relevancy that is powerful at this time in our society."

Rather than directly re-creating a person, object, place or moment in time, Nehrbass

employs a variety of fact and fiction to create her artwork, spawning from both what she's experienced in real life and elements created entirely from her own imagination.

The landscapes in *Pioneer Project*, for example, are not meant to depict real places, nor are they meant to be interpretations.

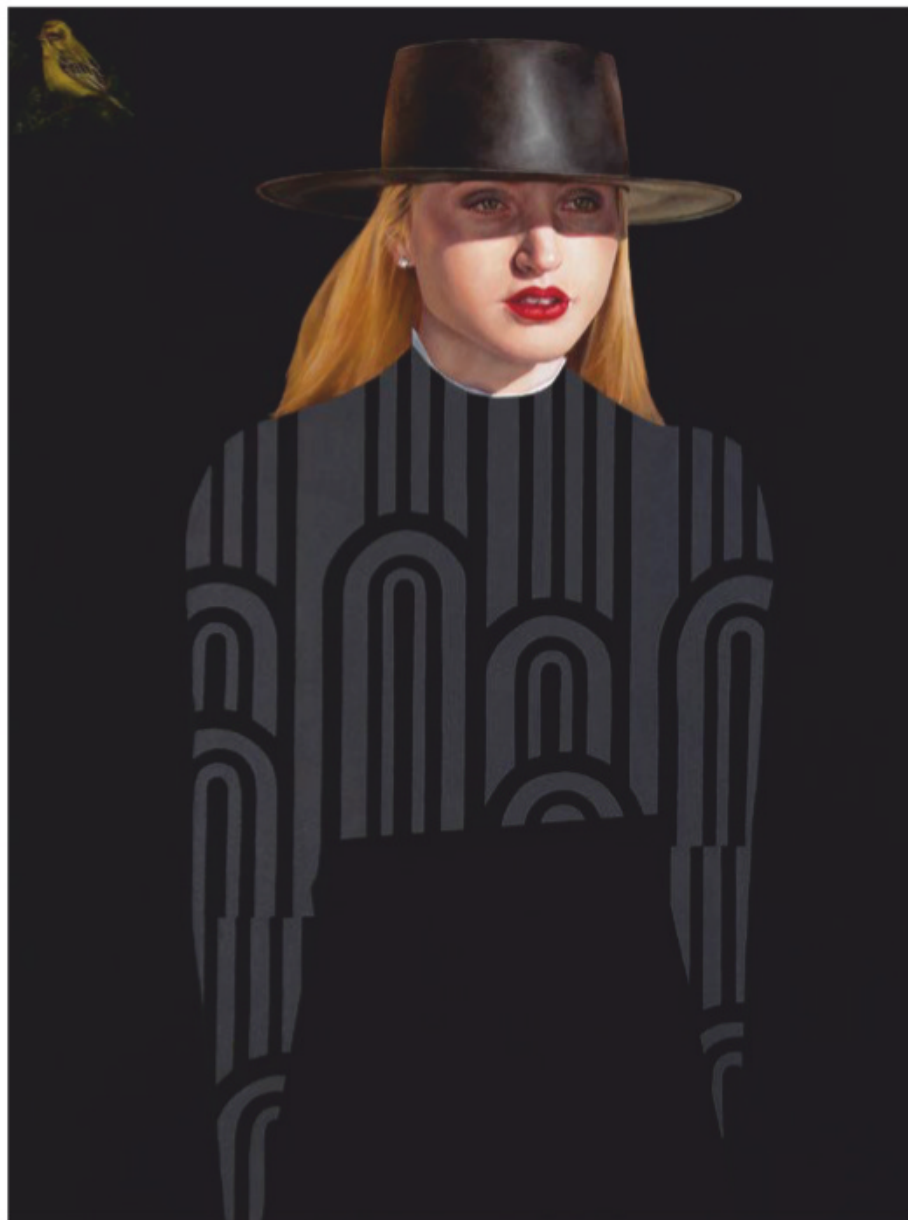
"One of the reasons I really love doing the landscapes is they're kind of like a dream postcard that I give to people," she says. "But they're not real."

The women she depicts in the series—chic, bold and confident—fall into the same category. "There's a lot of falseness in it, but it leans true when you first look at it," Nehrbass notes.

Without knowing anything about her background, elements from fashion design are unavoidable upon first look of Nehrbass' figures. So, it should come as no surprise that she spent 10 years working as a design director for Ralph Lauren before pursuing her art career full time.

"What I took from working at Ralph Lauren into my painting is using patterns, gestures and environments in my work and using fabrics and lighting to tell stories. The patterning is always really important. I was very intentional to make [*Pioneer Project*] not look so Western and mix textile design from different areas of history. It's a very transcendental style of the patterns," she says. "I think people will appreciate the differences between the realism and patterning. There's a little bit of juxtaposition between beauty and tension."

Antonia, Nehrbass' favorite painting from the series, is a prime example of this. "She kind of has this forlorn look. She has a pioneer hat on...I think it shows this tension between what could have been as far as the West and what could be. That tension is really quite lovely," she says.



1
Antonia, oil on canvas,
48 x 36"

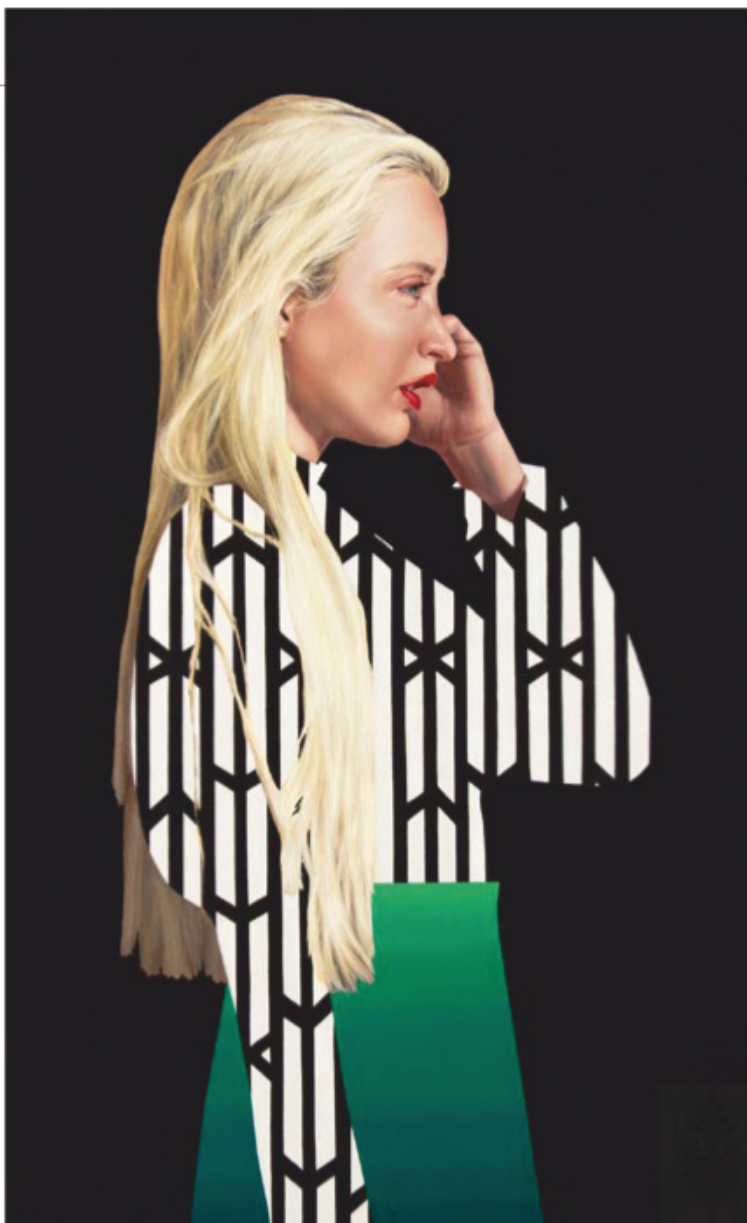
2
Willa, oil on canvas,
48 x 30"

3
Marie, oil on canvas,
48 x 30"

4
Blue Narrows, oil on
canvas, 48 x 65"



2



3

The painting, which reminds Nehrbaas of the Lone Ranger, is about as blatantly Western as *Pioneer Project* gets. “This is a mythical thing,” she says. “If you’ve ever walked into a Western art museum, it’s always from the men’s perspective and I thought it would be really interesting to show the story from a female protagonist’s perspective. It’s reinterpreting from a woman’s point of view what it would look [like] had it been different out West.”

Pioneer Project will be on view from March 1 through March 26. ●

Julie Nester Gallery

1280 Iron Horse Drive • Park City, UT 84060 •
(435) 649-7855 • www.julienestergallery.com



4

PHILIP BULLER

Patterned Images

Philip Buller's process for creating *Two Men, Boats, Orange Light* in oil on paper, mounted on aluminum, parallels the experimentation with process used by Heinrich Kühn (1866-1944) when he created his gum bichromate print of the original image circa 1898. It was reproduced in a 1911 edition of Alfred Stieglitz's magazine *Camera Work*.

Buller notes, "Part of my painting process involves searching for images which move me in some way. Again and again I find myself drawn to images from the early days of photography; the late 1800s and early 1900s. I feel a sense of wonder, following in my mind the path that light has taken over 100 years, to reach me here in my studio.

"Imagine: in 1900 sunlight reflects off a face and registers on a light sensitive

plate," Buller continues. "That impression is printed and finds its way into a book which I, in turn, scan, print and manipulate. Here now, under this light, in this time, I work with the very same patterns generated by that long ago light. I want to not just use the image but to ingest it and make it mine."

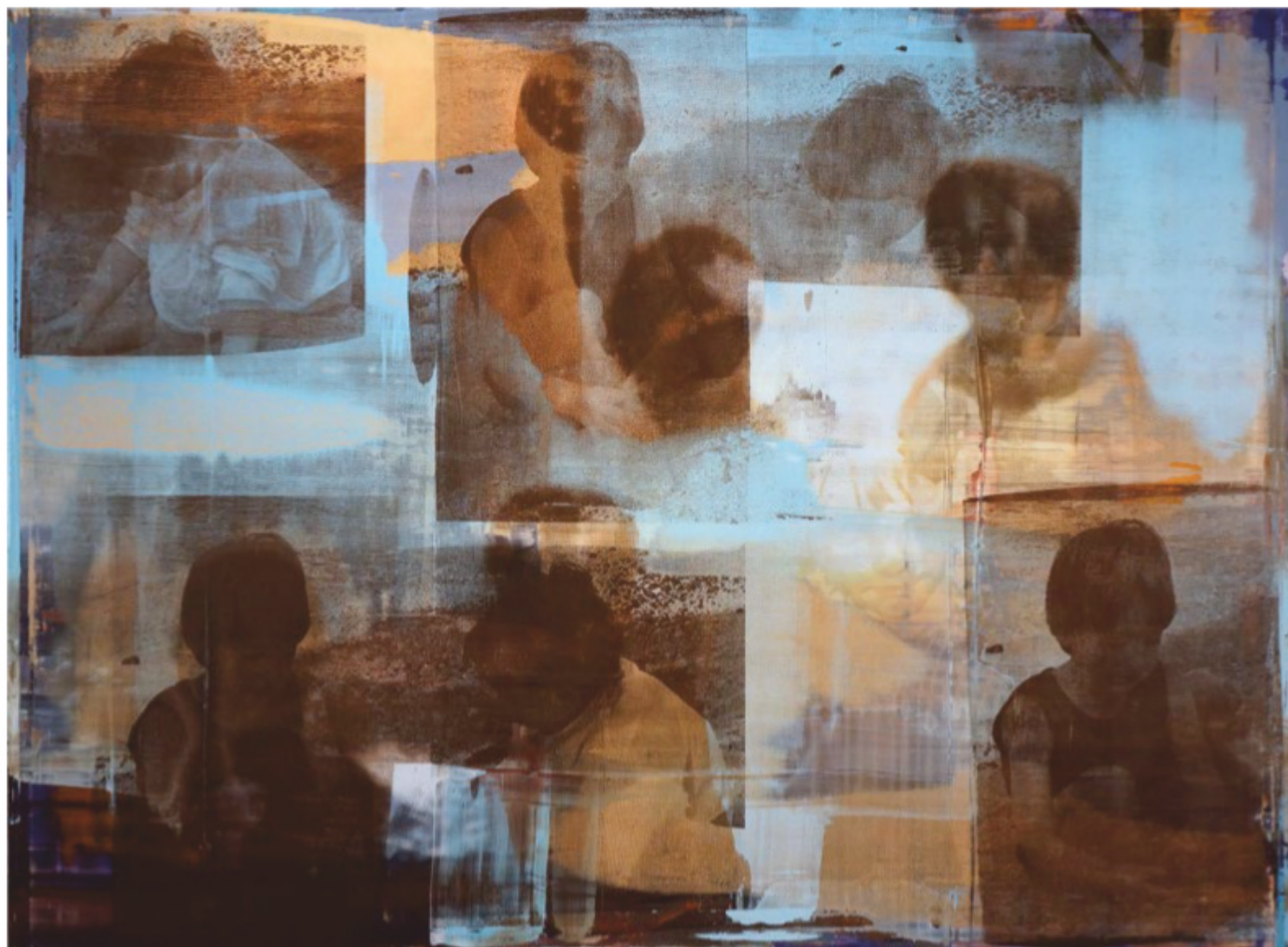
Buller uses sunlight to burn an image onto a window screen forcing paint through the screen to allow him to repeat the image elsewhere in an image, creating a "ghost image." In *Brothers*, for instance, the image is repeated over and over in its entirety or is moved to the left or the right so that one or the other of the brothers falls out of the image. He trusts his intuition as he assembles and manipulates his compositions and is constantly aware of

the negative space.

"Watercolorists know that the whitest white is the paper," he explains. "They have to see the space in between to utilize that white. The shapes of the spaces in between are no less important than the things. In my work often when I get stuck, if I go back to the negative spaces. I can free myself. There's not a lot of baggage attached to space. A tree can remind me of Christmas, for instance, but if I look at the space around it, it allows me to see the shapes."

Buller's latest work will be shown at Quidley & Company in Naples, Florida, March 13 through 30. ●

Quidley & Company 385 Broad Avenue South • Naples, FL 34102 • (239) 261-4300 • www.quidleyandco.com



1
Brothers, oil on
aluminum composite
material, 60 x 80"

2
Double Down,
oil on paper on
aluminum composite
material, 35 x 41"

3
*Two Men, Boats, Orange
Light*, oil on paper on
aluminum composite
material, 17 x 22"

4
Those Boys, oil on paper
on aluminum composite
material, 24 x 18"



2



3



4

ZVONIMIR MIHANOVIC

Land and Sea

Zvonimir Mihanovic believes that many artists paint the environments that they know best. His artwork is no different as he turns to the coast of the Adriatic Sea

where he lives for inspiration.

"In my region, norms of the classic Mediterranean lifestyle still prevail, which are quite different from life in the modern,

developed world. Where I live on the coast of the Adriatic Sea, people have made a living from fishing, wine-growing and olive oil production since ancient times,"





2

1
Protected from the Sea,
oil on linen, 21½ x 21½"

2
Village Fish Market,
oil on linen, 35 x 45½"

3
My Fishing Village,
oil on linen, 43¼ x 43¼"

says the Croatian artist. "Today, along with the advancement of modern tourism that is present in my region, many things still remain the same as in those ancient times. I believe that certain aspects of the modern, developed world have brought complications to our daily life in which we have lost part of our own freedom and peace. The simplicity of life in the Mediterranean can show us how to find this peace again, something that we need today maybe more than ever before. It is peace with ourselves, with the people we live with but also with the nature that surrounds us."

Mihanovic paints landscapes that share these stories of peace and harmony through quiet depictions of where the land meets the sea. There are fishermen floating off in the water and boats docked at stone-paved harbors.

"There are two basic themes that inspire me in the area where I live," Mihanovic elaborates.



3





5

4
Anticipating the Catch,
oil on linen, 39½ x 39½"

5
Morning Rendezvous,
oil on linen, 35 x 52"

"The first theme is the urban ambiance of the small island towns in which all the houses are built from stone, simple in shape but at the same time very beautiful. There we can see and feel that beauty is not always tied to luxury and wealth, but also that it is present in the architecture of small fishing towns."

The second theme that inspires him is the sea. "When you sit on the shore and you look out to the sea, you are immersed in the music of nature," Miha Novic shares. "The sea is always speaking to you and inviting you to think beyond reality. I enjoy painting the stone pebbles as they slowly disappear into the vast depth of the sea, into a world about which we know very little. The horizon and the 'endless' sea remind me of eternity."

Being inspired by the landscape and lifestyle of the Adriatic coast, Miha Novic often travels to the islands, inlets and small fishing towns that make up the region. Since many of them cannot be reached by car he wanders from island to island by boat, which

serves as a mobile studio. When he finds a scene of interest—usually at dusk or dawn—Miha Novic will make sketches and watercolors that he will bring back to his studio for reference.

Miha Novic works in a hyperrealistic style, but aims for a metaphysical experience through the color and tone. His work reflects the classical values of painting allowing him to capture the fleeting moments of light with ease. "I believe this is one of the main purposes of my art, and my goal is that a person does not remain indifferent when looking at my painting, but rather that they are encouraged to think deeply and create their own individual story within the painting," he shares. "I believe that the main mission of art is to convey beauty and above all I try to do this with my own paintings." ●

T.H. Brennen Fine Art 7150 E. Main Street • Scottsdale, AZ 85251 •
(480) 994-1355 • www.thbrennenfineart.com



IAN SHULTS

Smile, Darlin'



1

In the wake of the #MeToo movement and a shift toward greater empowerment for women in modern society, artist Ian Shults aims to shed light on the slow-burning toxic masculinity still permeating our culture. "At first I was going to take on a larger, wider scope of everything that was wrong in the world...but then I had to narrow down what was really happening at the time, which was the #MeToo movement," says Shults, whose new body of work reflects the many subtle ways that women are patronized and beleaguered on a daily basis. "I was really bothered by all the toxic masculinity around...As a guy...I've painted women almost [the entire time] I've been a professional at it, and I feel like I owed it to them to say something about it...I just wanted to move the conversation in a positive direction."

An exhibition titled *You Should Smile, Darlin'* at Wally Workman Gallery in Austin, Texas, showcases the artist's new work. The title is a reference to a common phrase



2

Shults says he hears constantly directed at women—sugary on the surface, but riddled with condescension underneath.

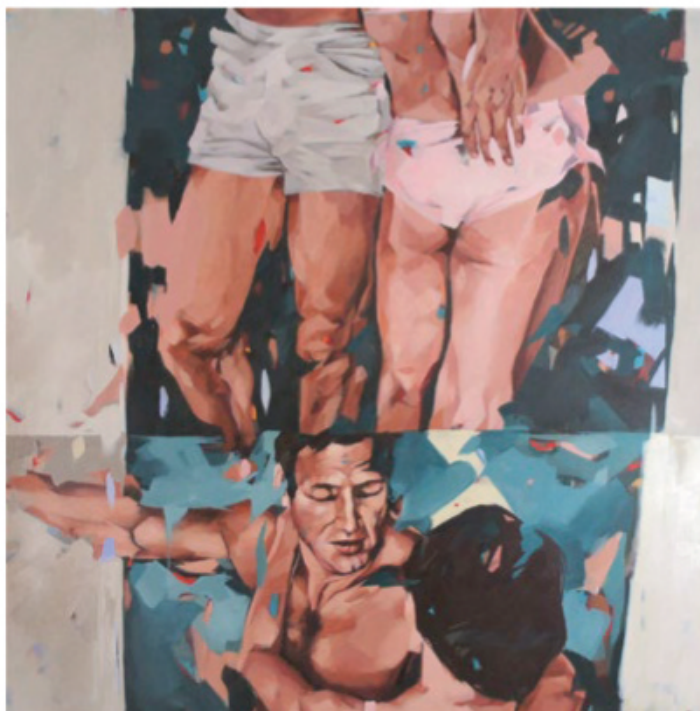
Shults' work is undeniably eye-catching with a sense of calculated chaos. Some compositions look like collages of disparate figures while others feature doubles of the same image layered on top of one another. *A Good Chance for Bad Happenstance* depicts multiple layers of a man and woman locked in a seductive embrace, while bug-eyed cartoons stare from the background, giving what the artist describes as an unpleasant, voyeuristic vibe. The cartoon characters themselves, which likely came from an outdated comic, were a result of hours spent each week going through found photo blogs and old movie clippings, Shults says. "The idea was that old-fashioned ideas go on looking old," he adds. In *The Walk Right In and The Walk Right Out*, a piece that depicts the same scene from two separate perspectives, Shults says he was experimenting with the idea that "women are moving in a different direction than men have taken it for a long time."

"Ian Shults is a brilliant and wise captor of the human condition," says Michael LeBurkien, a collector of the artist's work. "His subject matter is on the edgy borders of culture. Yet he paints empathically and not judgmentally...He makes the mundane and sometimes unpleasant a wise social commentary and always aesthetic."

Shults' style is distinct, and while he endeavors to put his thoughts out there, he says the visual appeal is still the most important element to his work. "My job is to make things that look cool, and if the statement overtakes the aesthetics then I'm not doing it right," he says. Shults' latest body of work is still in progress, and the artist says he's continuously figuring out the direction in which he wants to take his work, both on a visual and analytical level. "Nothing is static, ever. Everything is constantly in motion." ●

Wally Workman Gallery

1202 W. 6th Street • Austin, TX 78703 •
(512) 472-7428 • www.wallyworkmangallery.com



1
Broken Mirror (diptych),
acrylic on panel, 16 x 32"

2
Melancholia Errabunda,
acrylic on panel, 48 x 60"

3
*The Walk Right In and The
Walk Right Out*, acrylic
on panel, 48 x 48"

4
*The Plight of the
Straight White American
Mansplanier*, acrylic on
panel, 48 x 48"



HOLLY TROSTLE BRIGHAM

Timeless Women



1



2

Sister Plautilla Nelli (1524-1588) was the first known female painter in Florence. She was self-taught, copying the masters of the time. Giorgio Vasari (1511-1574) wrote in his *Lives of the Most Excellent Painters, Sculptors, and Architects*, “there were so many of her paintings in the houses of gentlemen in Florence, it would be tedious to mention them all.”

Holly Trostle Brigham earned her MFA at The George Washington University where her thesis was “The Self-Portrait Nude: Finding a Modern Female Mythology.” While there, she was influenced by the work and philosophy of visiting artist Audrey Flack. She also trained at the Pennsylvania Academy of the Fine Arts. She has explored the role of women artists through history, inserting herself into the narrative in self-portraits as the artist.

In *Sorella Plautilla Nelli's Lamentation*, 2012, she presents Sister Plautilla creating her famous painting illuminated by light from the cross. She looks directly at the viewer as if asserting her right to be an artist among the pantheon of male Florentine painters. Kirsten Jensen, curator of the Michener Art Museum, says, “Her strong engagement with women’s history and women’s art history makes her work compelling, but her technique



3



4

and medium are equally powerful. Holly's work—predominantly watercolor, large in scale and rich in color—provides a fitting backdrop for the historical themes she presents."

An exhibition of her work will be shown at Somerville Manning Gallery in Greenville, Delaware, March 12 through April 6.

Since the Renaissance, artists have painted self-portraits. The contemporary photographer Cindy Sherman has used herself to portray, in a way, Everywoman, and many individual women. Brigham has chosen the medium of watercolor to create her images. Flack says, "First I have tried to achieve the

highest quality of technical facility possible so that I have at my fingertips the availability to create anything I want. Then I paint."

Brigham's ability with watercolor allows her to express her ideas on the range of life from birth to death and the timelessness of women's experiences through her conflation of historical creative and adventurous women with herself. ●

Somerville Manning Gallery

Breck's Mill, 2nd Floor • 101 Stone Block Row • Greenville, DE 19807 •
(302) 652-0271 • www.somervilemanning.com

1
Edmonia and Cleopatra,
watercolor, 29½ x 29½"

2
*Sophonisba and
Her Painted Ladies*,
watercolor, 29½ x 29½"

3
*Andrea Maria de la
Encarnacion*, watercolor,
29½ x 29½"

4
*Sorella Platuilla Nelli's
Lamentation*, watercolor,
29½ x 29½"



MARINA MARINA

Simple Moments

Russian artist Marina Marina aims to convey her love of people and beauty on her intricately painted canvases that often feature women in various states of repose. For her newest show at Lotton Gallery in Chicago, Marina's jumping-off point was fashion. In particular, she communicates the experiences the women had while wearing different outfits.

"All girls love to dress up and dream of balls and beautiful clothes," says Marina. "Each painting represents a moment in the life of a 'fashionista'—any woman who likes to look good."

The artist adds that the narratives on each canvas are ones she created or remembered from people's lives, explaining, "I had certain reasons why my models behave the way they behave. However, any viewer is

free to come up with their own story."

Marina usually formulates the idea for each composition first, but the model gives her the desire to paint. Her models are informed in advance of what she'd like them to do at each session, and when they arrive Marina discusses what she wants to achieve. "However, each model has her individual gestures and style, and that changes and influences the outcome," Marina explains. "The result is often something unexpected."

Her painting *Harmony* is a story about a woman's day at home. Marina elaborates, "You must agree, it's so pleasant on a day off, when you don't have to hurry anywhere, to roll on a nice cotton bedspread in a beautiful peignoir, listen to music and dream about whatever you want to dream about."

Another painting, *Graceful*, depicts a

woman who has come home after a ball and has taken off her diamonds and thrown off her shoes, and is just thinking about the evening she just had.

In *Tranquility*, Marina depicts a woman who has just gone through her closet in hopes of finding the perfect outfit, but has surrendered to the idea that "there is nothing to wear." Marina says, "And the floor and furniture are littered with the contents of wardrobes and all this needs to be assembled and put back. There is nothing left but to lie down on a sofa draped with clothes and fall asleep in exhaustion. You need to calm down from the difficult work."

The show will hang March 1 through 31. ●

Lotton Gallery 900 N. Michigan Avenue, Level 6 • Chicago, IL 60611 • (312) 664-6203 • www.lottongallery.com



1



2



3



4

- 1**
Harmony, oil on canvas,
18 x 42"
- 2**
Tranquility, oil on canvas,
15 x 36"
- 3**
Marina Marina.
- 4**
Graceful, oil on canvas,
22 x 38"

Mondo Tondo

For his March group exhibition, Steven Diamant, president of Arcadia Contemporary, wanted to pose a unique challenge to artists from around the world. It started in the form of the question “What if a selection of some of the finest representational painters from around the world were all given the same, unusual surface to paint on?” The artwork was to be done beyond the confines of a traditional square or round canvas, thus *Mondo Tondo* was born.

“This idea later evolved during a conversation with painter Julio Reyes, who suggested we speak with Anton O’Hanlon, president of Artefex,” Diamant shares. “Julio had used artist panels created by Artefex in his studio and spoke very highly of the quality of their panels and surfaces. At the end of the conversation, Arcadia



1



2



3

and Artefex decided to present *Mondo Tondo*, which we felt reflected both the fact that we would be representing works from artists from all over the world, including New Zealand, Australia, Japan, China, Europe, Canada and the United States (the ‘mondo’ part), and the shape of the panel they would be painting on, a 24-inch diameter tondo panel.”

After the gallery invited 50 artists from around the world to create works on the circular panels, O’Hanlon contacted them to discuss the surface for the panel. Based on the conversations, Artefex created



1
Panels being
created at
Artefex.

2
**Shawn
Huckins,**
dafuq?, oil on
panel, 24"

3
**Lo Chan
Peng,**
Untitled, oil
on panel, 24"

4
**Kathrin
Longhurst,** *So
Long Baby*, oil
on panel, 24"

5
**Brad
Woodfin,**
*We Move Like
Trembling
Fire*, oil on
panel, 24"

4

custom panels for each painter.

Artists in the show include **Shawn Huckins**, **Kathrin Longhurst**, **Lo Chan Peng** and **Brad Woodfin**.

Huckins says, "I've always found inspiration in reintroducing, possibly forgotten 18th- and 19th-century American painting with current-day digital vernacular. In regards to *dafuq?*, I wanted to combine a peaceful but ominous landscape with a phrase that could sum up today's current political climate."

We Move Like a Trembling Fire, by Woodfin, was titled from the back of a Godspeed You! Black Emperor T-shirt the artist owns. "I always pictured an octopus moving like trembling fire," he says. "I looked at a bunch of Renaissance-era tondos and I thought by putting a drape-y octopus on a round panel I could turn him into a sort of Renaissance Virgin Mary."

Mondo Tondo will hang March 16 through 30. ●

Arcadia Contemporary 39 E. Colorado Boulevard • Pasadena,
CA 91105 • (626) 486-2018 • www.arcadiacontemporary.com



5

Waves of Change



1

Much like the ocean's waves are constant, so is change—especially in the art world. Now through March 15, Peters Projects explores the growing market for women artists in *Rising Tide: 12 Women Artists*, which features a dozen contemporary women who are making a splash.

"After being becalmed for decades the plight of the woman artist—undervalued in the arts—is finally changing and has become a rising tide," art critic, historian and *Rising Tide* curator Garth Clark says. "While it has a way to go, new benchmarks

are being achieved every day."

Featured artists in the exhibition include **Lynda Benglis**, **Beth Cavener**, **Judy Chicago**, **Nicole Cudzilo**, **Lesley Dill**, **Carole A. Feuerman**, **Christine Nofchissey McHorse**, **Cara Romero**, **Meridel Rubenstein**, **Kiki Smith**, **Kukuli Velarde** and **Beatrice Wood** (1893-1998). While their disciplines vary, each artist addresses gender issues in their own way—from artwork involving satire or mythology to feminist activism and assault stereotypes.

"In the gallery, the assembly of photography, resin sculpture, tapestries, works on paper, ceramics and bronze collectively suggests a new strength and influence of women artists today," Clark says.

The variety of work in *Rising Tide* further illustrates a key takeaway of the exhibition—being a female artist doesn't innately make you any different from a male artist. After all, art is a highly individual exercise.

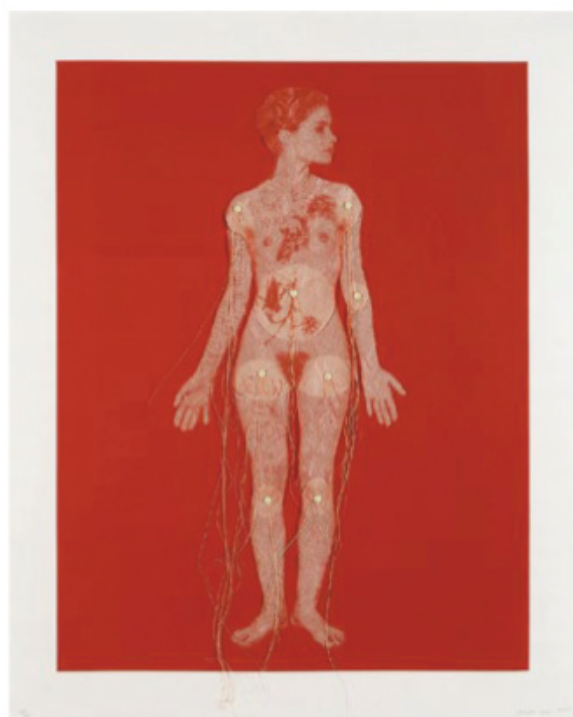
"Eventually, once you get past the fact that a woman is an artist—aside from any gender hang-ups you may have



2



3



4

with that—only the word *artist* appears,” Clark says. “I don’t cut slack for artists. When I put a show together, I want to display great art. Period.”

Coming from a background in ceramics, a sector of the art industry largely dominated by women, Clark has a perspective that perhaps many men in the art world don’t. “The general market can shift toward male artists, which illustrates a kind of collective insecurity about women—that a man would somehow be more talented in the arts because of his gender. It’s ridiculously limiting to both sides of the fence,” he says. “One’s not going to survive well in a field like ceramics if you don’t have respect for women artists. So, for me, this transition is easy. If you’ve spent the majority of your career in a ‘boys club’ gallery that would be a different story.”

For further proof that times are changing for the better, Clark mentions Jenny Saville, who set an auction

record for a living woman artist at Sotheby’s London. Her 1992 painting *Propped* sold for \$12.4 million.

“Of course, skeptics will point to the recent record by David Hockney for a male living artist,” Clark says. Hockney’s painting, *Portrait of an Artist (Pool with Two Figures)*, sold for over \$90 million at a Christie’s auction. “The gap will not be overtaken in a year or two but prices are moving in the right direction,” Clark adds. “In the process the canard that works by women artists do not hold their value is proving false. Indeed, Mary Gabriel, writing for *The New York Times*, states that if one wants to get rich buying art, ‘Invest in women. More than ever, female artists are breaking sales records and being recognized for their role in important art movements.’” ●

Peters Projects 1011 Paseo de Peralta • Santa Fe, NM 87501
(505) 954-5800 • www.petersprojects.com

1
Carole A. Feuerman,
Miniature Brooke with Beach Ball,
oil on resin,
12 x 16 x 12"

2
Kiki Smith,
Sky,
jacquard tapestry,
119 x 76½"

3
Christine Nofchissey
McHorse, *Cirque*,
micaceous clay,
17½ x 10¼"

4
Lesley Dill,
Girl Articulated,
sewn lithograph,
29 x 26½"

Spring Ahead

In the upcoming group exhibition *Spring Ahead...*, at RJD Gallery in Bridgehampton, New York, five artists paint narratives depicting youths. The works of art—by **Margo Selski**, **Lesley Thiel**, **Bryony Bensly**, **Jantina Peperkamp** and **Juan Béjar**—tell stories as adulthood approaches. Many of them are familiar scenes of a time when there was a bit of innocence, learning and introspection.

"A thread of light grows greener; nature awakens to the sound of children, and again echoes through the air as spring approaches. These paintings communicate joy, exuberance, curiosity and a desire for stability in an uncertain world," says RJD Gallery curator MAGO. "The artists' relationships to their adolescent subjects are intuitive, inquisitive and self-awakening for the viewer. Their self-reflection becomes a recurring theme, as their feelings and memories take us on a joyous journey. Each artist assumes the role of observer, creator and visual commentator with semi-surreal environments. Each provides their signature style; sharing motherhood, familial love, permanence, impermanence and most importantly the beautiful, ephemeral

nature of childhood."

In describing one of her paintings for the show, titled *The Fall*, Thiel says, "Our children will inherit our world. I dressed my young model, Addie, in a collar that is reminiscent of court portraits of Queen Elizabeth I of England. I see her inheriting the power that will change and guide us. I see strength, compassion and intelligence in her gaze."

The Mirror, by Peperkamp, is a work symbolizing the coming of age—that time when teenage years come to an end and the person is at the start of a new journey.

"When I first met the model for this painting I was struck by her vulnerability," Peperkamp recalls. "Because of her age, on the border between child and adult, she looked sensitive in a way that I recognized and that moved me. I wanted to capture this. In this portrait she looks through the mirror into the future and sees a touch of the young woman she will become."

According to Béjar, "My artworks have often been described as 'Poisoned Sweets,' with their alienated swollen little faces, generous double chins and dark eyes that show little or no emotion. I am obsessed





3



4



5

1
Juan Béjar, *Desde la Cima*, oil on canvas, 18 x 15"

2
Margo Selski, *The Duet*, oil and beeswax on canvas, 15 x 12"

3
Lesley Thiel, *The Fall*, oil on panel, 39 x 24"

4
Jantina Peperkamp, *Mirror*, oil on wood panel, 11 x 11"

5
Bryony Bensly, *Wishing Tree*, oil on canvas, 36 x 60"

with all the details and these intricate children are metaphors, created after reflecting upon long periods of loneliness, and artistic commitment." Among his works is *Desde la Cima*, which translates to "from

the top," and depicts a young girl dressed lavishly standing next to her dog. The artist adds, "They whisper to the viewer anything of human life is oblivious to me. I call them *The Disinherited of History*."

Spring Ahead... will be on view at the gallery from March 9 through April 6. ●

RJD Gallery 2385 Main Street • Bridgehampton, NY 11932 • (631) 725-1161 • www.rjdgallery.com



GAIL MORRIS

Earthly Elements

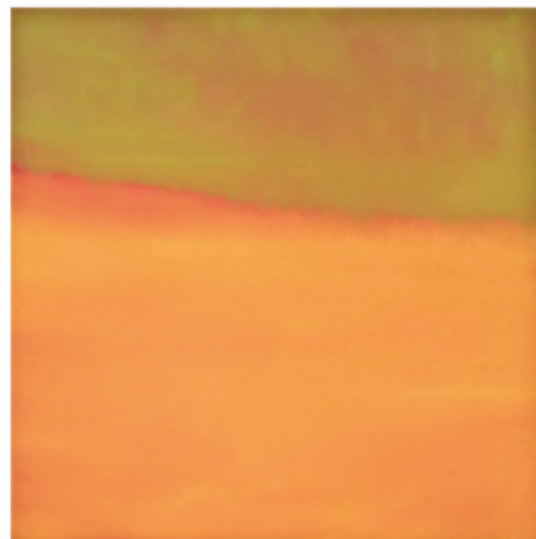
After moving from her Sausalito, California, studio to one near Jack London Square and the Port of Oakland, artist Gail Morris was inspired to create a series based on her new environment. The works she has continued to create for her aptly titled *Jack London Series* will be exhibited at Bonner David Galleries from March 15 through April 8.

"At first I missed the rolling hills of Marin, but one day the wide streets and old warehouses and railroad tracks inspired me to look at the city as landscape," she says, "so I started doing pastel sketches on location and then studio paintings based on my new surroundings."

For its 2018-19 show season, the Scottsdale, Arizona, gallery has asked its artists to create pieces that pay homage to another artist. Morris selected Wolf Kahn, who she studied with in New York City. He also inspired her "to go from my California landscape tonalism into more expressive and exuberant landscape painting," she says. "Now I've taken it one step



1



2



3

1
Blue Moon,
oil, 36 x 36"

2
Leading Edge,
oil, 24 x 24"

3
East to West,
oil, 30 x 30"

4
Burning Daylight,
oil, 30 x 30"



4

further and have completely distilled these portside and aerial landscapes into lines and color. I am really exploring symmetry, geometric compositions and spatial relationships, while having so much fun with new colors that I haven't used before."

What Morris has been enjoying most about this new style is that each painting shows its progression. The work contains her initial drawings peering through as "ghostly tracks visible beneath the surface" and highlights the building up of color as she adds more geometry. "I think that is what is exciting, the more time one looks at the painting, the more there is to see within it," Morris explains. "Right now I am very much about working from balance to imbalance, creating tension

and then resolving it in order to create a sense of equilibrium and tranquility in the final painting."

All of the works in the show, while appearing to be abstract, are based on actual locations; for instance, *Blue Moon* and *East to West* are of rural areas. They all are marked by her signature method of stacking elements so there is no vanishing point. This technique even has inspired Morris' new book *Elements of Earth* that will be available at the gallery during the show. The book, featuring 45 color plates, covers the past decade of Morris' art as she developed from traditional landscapes to her new works. ●

Bonner David Galleries
7040 E. Main Street • Scottsdale, AZ 85251 •
(480) 941-8500 • www.bonnerdavid.com

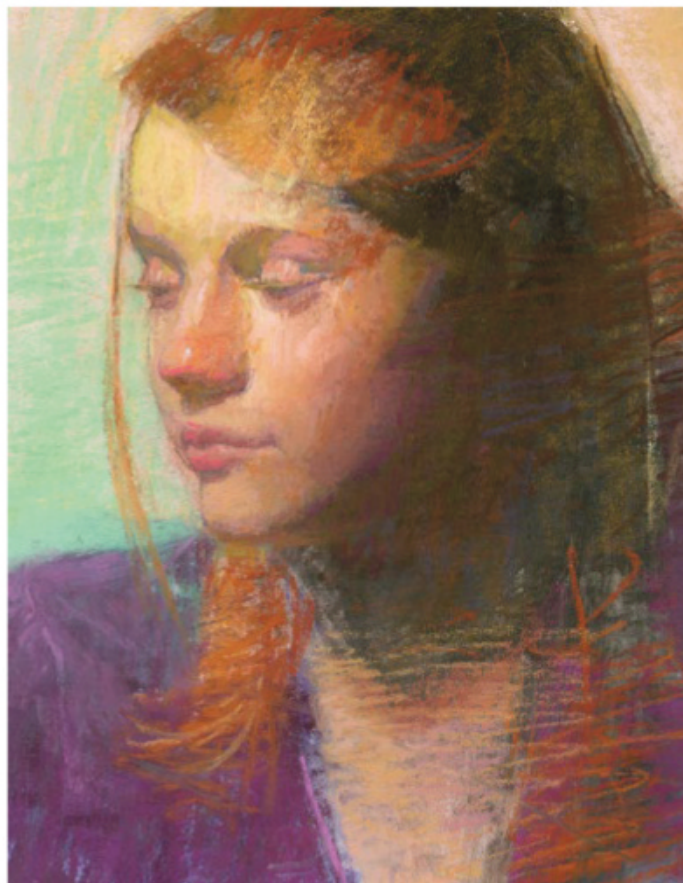
"Gail Morris distills the essence of landscapes with beauty and clarity and a deceptive simplicity. In both her impressionistic and abstract paintings, she displays an assured command of color and craft, creating compelling images that are both distinctive and indelible."

— Jim M. Kennedy, senior vice president of business strategy and chief legal counsel, Pixar Animation Studios

Pleasant Pastels



1



2

Once again, Sorrel Sky Gallery's Santa Fe location will host the Pastel Society of New Mexico's annual *National Pastel Painting Exhibition*, returning for its 27th year. This national juried exhibition is one of the leading pastel painting events in the country, promoting the education and appreciation of this versatile medium. Each year, close to 150 artists from across the country, as well as Canada and Europe, submit up to three works for consideration, with jurors ultimately selecting about 140 to 145 pieces in total.

The exhibition, which runs for the entire month of March, features a variety of subject matter, including portraits, still lifes, landscapes, wildlife and cityscapes. Artists whose work will be showcased this year include **Marilyn Drake**, **Allen Garns**, **Denali Brooke**, **Paul Murray**, **Katherine Irish** and **Susan Ogilvie**,

among many others. "With their enduring and luminous nature, pastel paintings are experiencing a resurgence of interest among collectors and art enthusiasts," says Sorrel Sky Gallery owner Shanan Campbell Wells. "We see it as an honor to once again host this show for the Pastel Society of New Mexico."

Irish's *And the Birds Sang* features a dramatic sunset with dark, texturized clouds looming overhead. "*And the Birds Sang* tells of a summer evening in New Mexico. A cooling breeze begins. Birds sing in the pinon trees as the sun gifts us with the beauty of its waning light," the artist says.

"To me, this young woman perched on a wall represents modern activists," Drake says of her pastel *Fiery Redhead*. "I chose to focus on her posture and expression to convey her strength. Of course, her striking

hair color also alludes to long held stereotypes and became a major factor in the color choices used in the painting."

Other works that can be seen in the exhibition include a maritime scene by Wells, in which a blue boat sits in an anchorage in Santa Barbara, California, casting a rippling reflection in the mellow waters. "I liked the early morning backlit boat," says Wells. "I had to ramp up and invent some of the color, plus it was a very complicated image so simplifying was the hardest part. I feel the water reflections are the key to the whole image. It's very calm and quiet with the implication of a blazing, warm sun."

An opening reception for the exhibition will be held on March 1 from 5 to 7:30 p.m. ●

Sorrel Sky Gallery 125 W. Palace Avenue • Santa Fe, NM 87501 • (505) 501-6555 • www.sorrelsky.com



1
Marilyn Drake, *Fiery Redhead*, pastel, 16 x 12"

2
Allen Garns, *Aware*, pastel, 8 x 10"

3
Susan Ogilvie, *Valley Afternoon*, pastel, 8 x 16"

4
Paul Murray, *Calm Morning*, pastel, 12 x 16"

3



SHOW PREVIEW

The Female Perspective

March 8 through April 7, Manitou Galleries presents the four-artist exhibition *Women on the Wall*, which celebrates the careers of **Gene Kloss** (1903-1996), **PJ Garoutte**, **Martha Goetz** and **Martha Pettigrew**. The show will include sculptures, paintings and etchings to highlight the diversity of the artists' works and how their careers have been shaped over the years.

In 1963 Garoutte moved to New Mexico and has found her muse in the desert landscape, such as in *Starlight* and *On a Clear Night*, which both depict the mountains, adobes and fauna that characterize the region.

"Recently my career as a painting artist has taken a new and exciting direction. In the studio one day, I picked up a small painting that didn't quite make it and thought 'I think I can do something with this image.' Next thing I knew I had a small palette knife in my hand applying oil paint on top of the painting,

covering some parts and skipping over other areas with new excitement," the artist explains. "I contemplate beforehand in my mind's eye the painting I'm planning to create. I had spent my lifetime looking and seeing composition in everything around me. The most important element in painting. I am enjoying this new phase of my life's story. The paintings seem to flow off my favorite brush or palette knife. The painting takes on a life of its own. I am totally here for this new journey in my life."

Pettigrew's sculpture is inspired by the everyday tasks of the people in the Southwest, as seen in her works *Flora* and *The Source*. "If I have achieved my goal as a sculptor the viewer will feel an emotional attachment and never tire of seeing the piece," she shares. "The sculpture may become a source of inspiration in their lives."

For the show, Goetz will present a number of land-

1
Martha Goetz, *King of the Hill*, oil on panel, 12 x 12"

2
PJ Garoutte, *Starlight*, oil on canvas, 8 x 8"

3
Gene Kloss (1903-1996), *Deer Dance*, etching, ed. 45 of 75, 13 x 18"

4
PJ Garoutte, *On a Clear Night*, oil on canvas, 8 x 8"



1



2



3



4

scape paintings that focus on trees, such as *King of the Hill*. She is particularly drawn to the meaning of the exhibition and bringing women artists to the forefront of the art world. Goetz says she first became aware of the perception of women's artistic abilities as a teenager when the painting she submitted to the *Young Talent in Oklahoma* competition won an award. "At the exhibition, a few comments stuck in mind, because I was told that it didn't look like something a girl would paint. That

award from the competition qualified me for a place as a student in the Summer Arts Institute in Oklahoma," she says.

"During the summer session, a few students, including myself were given the opportunity to interview guest artists and ask them questions during the filming of a documentary, which I believe aired on PBS in the early 1980s," Goetz continues. "I will never forget the answer that Fritz Scholder gave to the question I asked him... 'How does a woman make it in the art

world?' He said, 'By making art.' The older I get, the more I appreciate his answer. In the end, the work should speak for itself and for the artist. If it communicates truthfully, it should transcend sex, race and any other consideration. I'm still trying to live up to his advice."

Women on the Wall will open with a reception on March 8 from 5 to 7:30 p.m. ●

Manitou Galleries 225 Canyon Road • Santa Fe, NM 87501 • (505) 986-9833 • www.manitougalleries.com



Shinto Garden, acrylic on canvas, 24 x 48"



Sunrise, acrylic on canvas, 24 x 36"



Summer, acrylic on canvas, 36 x 18"

Gloria Lee

Having grown up in San Francisco in the 1960s, Gloria Lee experienced the pivotal beginnings of modern art. This artistic movement—almost a backlash of the American impressionist movement—started in the Bay Area with artists like Wayne Thiebaud and Richard Diebenkorn. For Lee, it was only natural to begin painting in a modern style.

Always the artist, Lee experimented with many mediums throughout the decades, including painting, sculpture, leather works, fashion design and modern dance. After 40 years of artistic exploration, she has a working knowledge of color application and balance. Her passionate roots combine her love for modern art with a more traditional style.

The execution of each composition begins by throwing paint, a style inspired by artist Jackson Pollock. After the background dries, the flowers are carefully applied with a palette knife to create a beautiful marriage of abstract meets classical. She says, "How I paint is not nearly as important as how the viewer feels about what they see. If they are not uplifted or inspired, the art is worthless in my opinion."

As an artist, she embraces her heritage, as flowers are an important part of both her Dutch and Chinese lineage. Holland has a particularly long flower painting tradition. From realistic art bouquets created in the 19th century to the colorful untamed sunflowers by Van Gogh, some

of the most famous and most loved flower paintings come from the "land of tulips." Painting flowers has also had a long and rich tradition in China, having evolved out of the classic bird-and-flower style to become its own distinct genre of painting.

In Lee's paintings her flowers are like ambassadors of beauty, greeting viewers with their myriad forms and colors.

Want to See More?

Represented by Exclusive Collections Gallery

212 S. Cedros Avenue #104
Solana Beach, CA 92075
(800) 599-7111 | www.ecgallery.com





Shining Before the Storm, oil on canvas, 72 x 72"



The 555, oil on canvas, 9 x 12"

Matthew Sievers

As an artist, Matthew Sievers finds inspiration in a variety of seemingly contrasting subjects. "Growing up in rural Idaho laid the groundwork for my love of landscapes. I've always enjoyed spending time in the outdoors and have been awestruck by the beauty and majesty found in nature," he says. "However, despite or possibly as a result

of my country upbringing, I have always been drawn to the city. So many lives and machines and buildings weaving around each other fascinates me. The energy of a bustling downtown street or a moody neighborhood at night have a certain kind of awesomeness that inspires me."

Sievers has a love of architecture, in particular old buildings that have become

somewhat of a bridge between the rural and urban landscapes he chooses to paint. "An old barn summons imagery of physical labor, pride in work and simple times from the past," he explains.

"Between peaceful scenes in nature, modest, functional architecture and beautiful but imposing cities I find constant inspiration and desire to paint," Sievers continues. "I strive to re-create these places through expressive brushwork on a canvas, using color and lighting to bring a piece to life. My goal is to rebuild those scenes in a unique style where traditional meets contemporary, a style that seems to suit my contradicting subjects just right."

Through March 24, Sievers will participate in *Celebration of Fine Art* in Scottsdale, Arizona. June 20 to 23, his work will be on view as part of the *Utah Arts Festival* in Salt Lake City, and from August 31 to September 2 he will exhibit in *Sausalito Arts Festival* in California.



Waking Work Place, oil on canvas, 48 x 60"

Want to See More?

(480) 907-8577

www.matthew-sievers.com

Represented by Blue Rain Gallery

544 S. Guadalupe Street | Santa Fe, NM 87501

(505) 954-9902 | www.blueraingallery.com



/matthewsieversfineart



@matthew_sievers_fine_art



The Art Lover's Guide to Collecting Fine Art in **Colorado**

Throughout Colorado are a number of cultural hubs that lure in art collectors from all over the country. They brim with annual events, must-visit museums and art fairs featuring some of the leading galleries in the nation. There are also art festivals throughout the state for collectors of painting, sculpture, photography and more.

Among the major draws to the Mile High City are its creative neighborhoods. Arts on Belmar has a handful of artist-owned studios and galleries; the River North Art District—or RiNo, as it's more familiarly known—is home to artists, designers, filmmakers and architects; and the Tennyson Street Cultural District boasts nearly 10 blocks of shopping as well as the *First Friday Cultural Walk*. November 1 through 9 is the annual *Denver Arts Week*, a citywide celebration with more than 300 events at galleries, museums, theaters and concert halls.

Over the years, Loveland has become known for its strong ties to three-dimensional artwork. It is home to the Benson Sculpture Garden, which has 164 pieces of sculpture on permanent display across its 10 acres. In 1984 a group of five sculptors from Loveland, along with the City and the Chamber of Commerce, came up with the idea for an exhibition in the park. The first *Sculpture in the Park*, hosted by the Loveland High Plains Arts Council, opened that same year. Since that time, the exhibition, which has its 36th edition August 9 to

11, has raised proceeds for the Benson Sculpture Garden to purchase sculptures as well as for its upkeep.

Each year in Aspen, Urban Expositions hosts *Art Aspen* at the Aspen Ice Garden. This year's event takes place July 26 to 28, with its opening night preview benefitting The Art Base on July 25 from 5 to 9 p.m. The intimate fair includes approximately 30 dealers displaying work from the 1950s to present-day. Steamboat Springs also has developed its art scene over the years, with the Steamboat Art Museum being one of the most notable stops. This year, from May 24 through September 2, the museum will host an exhibition featuring the American Women Artists. The museum also has its own plein air event, featuring more than 50 artists painting the sights of Steamboat Springs for a week before exhibiting their work at the museum. This year's paint out happens September 21 through 27.

One of the state's largest plein air groups is **Plein Air Artists Colorado**, featuring members from the state who help preserve the tradition of painting outdoors. The group hosts annual shows, with its next one taking place June 1 to 28. The **Center for the Arts Evergreen** presents its 46th annual *Rocky Mountain National Watermedia Exhibition* September 13 to October 26 featuring leading watercolorists. Some of the other artists calling the state home are **Courtney Cotton**, **Rochelle Johnson** and **Sandy Graves**.

COMING IN APRIL 2019

ART LOVER'S GUIDE TO COLLECTING FINE ART IN

TEXAS

BOOK YOUR SPACE TODAY, BEFORE IT'S TOO LATE!



To find out how your work can be included,
call us at (866) 619-0841 or email
coordinator@americanartcollector.com



Chet on the Move

36 x 38"

Oil

 rochelle
johnson

rochelle johnson studio

303.907.1913

www.rochellejohnsonstudio.com

REPRESENTED BY
FRAMED GALLERY www.framedgallery.net
15813 Waterloo Rd, Cleveland, OH 44110

<https://pleinairartistscolorado.com/>


Plein Air Artists Colorado

Please direct all sales inquiries
to the gallery: Studio 8369



Kelth & Laura Kratz
Owners
970-627-3104
Studio8369@gmail.com

STUDIO 8369

1117 Grand Ave.
Grand Lake, CO 80447
A DESTINATION GALLERY

970-6273104

<https://studio8369.com/>

1117 Grand Ave
Grand Lake, CO

2018 Best of Show Winner
Dawn Buckingham



23rd National Juried Fine Art Sale
and Exhibition

June 1 - 28, 2019

Join us at the opening Sat June 1



1



2

1
Courtney
Cotton at
Anderson
Ranch. Photo by
Jessi Ramirez.

2
Courtney
Cotton, *Paper
Airplane*, acrylic
on canvas,
60 x 60"

3
Courtney
Cotton,
Community,
acrylic on
canvas, 24 x 24"

COURTNEY COTTON

www.courtneycotton.com

Courtney Cotton is a professional artist living and working in Denver. She is unafraid to express herself by giving visual expression to feeling, which is seen in her collages and paintings. Her inspiration stems from music, mindfulness and objects that give her a visceral reaction. Cotton's latest *Paper Airplane Series* is a conceptual series where the paper airplane is a metaphor for oneself, emotional intelligence and seeing things with new perspectives.

"I was at Anderson Ranch Arts Center working in a predominately two-dimensional, multimedia series I dubbed *Collection20*," she says, explaining the origin for the new works. "Then after selecting a project from a prompt list, created by artist/art educator Paul Thek (Cooper Union), my focus started to shift. 'Make a large paper airplane and paint a slogan on it that will revolutionize your life' was my selection, and in lieu of a slogan, I selected a song used at the end of Kundalini yoga practice, *Long Time*



3

Sun written by Mike Heron."

In the series Cotton has been experimenting with different ways to prep her canvases, as well as using pour painting

recipes and techniques she learned from Canadian artist Claire Desjardins. Cotton says, "I enjoy experimenting with new mediums and styles;

uncovering the methods of art history's greats or taking a workshop with a modern-day artist both fuel my desire to create."



1
Sandy Graves,
Silence, bronze,
6½ x 16 x 14"

2
Sandy Graves,
Cotton, bronze,
8¼ x 7 x 4"

3
Sandy Graves,
A Well Deserved Rest, bronze,
36 x 14 x 4¾"

1

SANDY GRAVES

sandy@sandygravesart.com
www.sandygravesart.com

Sandy Graves is a bronze sculptor working with negative and positive space, with her subject matter mostly being of wildlife and the occasional human form. "Living in the Rocky Mountains gives me all of the inspiration I need to create the attitudes of the animals that live surrounding me," she says. "I spend all of the time that I can outside in nature."

Currently Graves has been playing with bright colors in her patina with a dark marbling underneath, which she calls her *Bold Series*. Graves elaborates, "This exciting coloration pushes these pieces into a more modern direction that plays well with the modern building materials of concrete, steel and glass."

March 1 to 3, Graves' sculptures will be on view at the Renaissance Hotel & Convention Center in



2



3

Tulsa, Oklahoma, during the annual *NatureWorks Art Show and Sale*. Later in the month her pieces will be available as part of the

Desert Caballeros Western Museum's annual *Cowgirl Up!* The opening weekend for the event happens March 29 to 31. Then, August 9 to 11,

Graves will have her annual showcase at the Loveland, Colorado-based *Sculpture in the Park* at the Benson Sculpture Garden.

PLEIN AIR ARTISTS COLORADO

Jennifer Riefenberg, (303) 250-2015
www.pleinairartistscolorado.com

Colorado attracts some of the top plein air artists from across the country with its inspiring scenery and wonderful climate. Plein Air Artists Colorado (PAAC) showcases this talent in their annual *National Juried Exhibition and Sale*. 2019 marks its 23rd anniversary of the exhibition, taking place at Studio 8369 in Grand Lake, Colorado, which is one of the



1

state's newest fine art galleries. The exhibition, held June 1 to 28, offers premier examples of excellence in painting that can be achieved outdoors, *en*

plein air.

PAAC was created for the love of plein air painting and for members to enjoy the camaraderie of painting outdoors. A founding principal is that PAAC creates opportunities for artists of all levels to paint outdoors together on a regular basis.

Along with the exhibition, PAAC will be organizing a week of painting for all members to experience and paint the beauty of Grand County, Colorado, and to enjoy the company of other artists. Artwork painted during this week, on location, may also be purchased through the gallery, so don't miss out on owning an original painting of this stunning country.

further inspired by the *Denver Black Arts Festival* in the 1980s. The experience of meeting the artists and seeing their work ignited her passion for the arts.

"I create portraits of urban life," says Johnson. "Growing up in Denver in one of the most diverse neighborhoods in the city, I longed to see the beauty I saw every day in my neighborhood. I like to focus on people doing what's natural to them, what they normally do in their surroundings. I can be inspired by something as simple as a portrait that captures the spirit of the sitter, or a street scene where a homeless person gathers their thoughts before their next move. I'm still developing my style and every day I learn something new. As I continue to focus on the people in my city as it grows, I paint what's happening today in my neighborhood."

Through February 27 she will participate in the show *Reflections of the Muse* at La Cour Bistro and Art Bar in Denver. She is represented by Framed Gallery in Cleveland, and patrons can stop by her Rochelle Johnson Studio in Denver to see the work.



2



ROCHELLE JOHNSON

1229 W. 10th Avenue, Denver,
CO 80204, (303) 907-1913
www.rochellejohnsonstudio.com

Rochelle Johnson was born and raised in Denver, where she found her passion for drawing at an early age. As a child, she discovered the work of Lois Mailou Jones and Jacob Lawrence, and was

1
Plein Air Artists
Colorado, Toward
Christoval, oil, 8 x 16",
by Debra Joy Groesser.

2
Plein Air Artists
Colorado, Backlit Barn,
oil on linen, 12 x 16",
by JoAnna Arnett.

3
Rochelle Johnson,
Southern Gentleman,
oil, 36 x 35"

3



1



2

1
The Center for the Arts Evergreen during a past Rocky Mountain National Watermedia Exhibition.

2
Center for the Arts Evergreen, *A Mine is a Terrible Thing to Waste*, transparent watercolor on rag paper, 22 x 30", by Sterling Edwards.

CENTER FOR THE ARTS EVERGREEN

31880 Rocky Village Drive
Evergreen, CO 80439, (303) 674-0056
info@evergreenarts.org
www.evergreenarts.org

The Rocky Mountain National Watermedia Exhibition, now in its 46th year, is presented by Center for the Arts Evergreen. The RMNW Exhibition attracts entrants and jurors from throughout the United States and is regarded as one of the top watermedia exhibitions in the country. CAE is pleased to announce that internationally acclaimed painter **Sterling Edwards** will serve as the juror for the 2019 RMNW Exhibition. Edwards is a contemporary watermedia master who is originally from Kansas City, Missouri. He has been a resident of North Carolina since 1973. Edwards will offer a master workshop, "Watercolors from A to Z," at CAE July 29 through August 1.

The RMNW Exhibition has had a long history of prestigious jurors including **Stephen Quiller, Katherine**

Chang Liu, Linda Doll and Mark Mehafeey. The show also attracts prominent artists. Signature members of the Rocky Mountain National Watermedia exhibition include **Judi Betts, Elaine Daily-Birnbaum, Steve Griggs, Melanie Lacki, Joan McKasson, Elizabeth Thurow and Barbara Yoerg.**

The 2019 RMNW Exhibition opens with a reception and awards ceremony on September 13 from 4 to 8 p.m. and runs through October 26.

Founded in 1974 in Evergreen, Colorado, CAE provides programming, exhibitions, classes, festivals, concerts and special events to serve the greater cultural needs of Evergreen and the mountain community. A nonprofit 501(c)(3) organization, CAE is committed to delivering engaging exhibitions and diverse educational programs for adults and children. Visit the museum website for more information on upcoming exhibitions, classes and events. ●

 **Center for the Arts Evergreen**
"Bringing the arts and the community together"

ROCKY MOUNTAIN NATIONAL *Watermedia* EXHIBITION

September 13 - October 26, 2019



Sterling Edwards

**The 46th annual competition juried by
internationally acclaimed painter,**

Sterling Edwards

Entry deadline May 20, 2019

Sterling Edwards will offer a Master Workshop,
Watercolors from A to Z
July 29 – August 1, 2019

**VISIT EVERGREENARTS.ORG
FOR MORE INFORMATION ON
EXHIBITIONS, CLASSES, AND WORKSHOPS.**

Call 303.674.0056 31880 Rocky Village Dr. Evergreen, CO 80439



JEFF RIPPLE

Micanopy, FL • jeff@jeffrippleart.com • www.jeffrippleart.com

Luminous Lands

Ripple was the Third Prize winner of International Artist magazine's Challenge No. 108, Landscapes.



1

Artist Jeff Ripple has always found inspiration in nature and the landscape. He is enchanted the most by dramatic skies, which often appear in his paintings with marshy or mountainous terrain. He spends time outside analyzing the forms of the clouds and how they affect the light on the land or water below. Many of Ripple's latest works are derived from his own imagination, with the locations being real but the elements of the scene carefully chosen and modified by the artist.

"I may do a sketch at noon, make careful note of my compass direction, and then do a series of paintings based on that sketch from various times of day," he says. "A painting may be imagined but I want it realistic and believable. It is not always the place, but the idea and spirit of the place I am trying to paint."

Ripple's ideas tend to come from the local landscapes that surround him in Micanopy, Florida, as well as from his travels. Places such as Tuscawilla Lake, Waccasassa River, the South Carolina Lowcountry and the Appalachian Mountains have all informed his artwork, such as in his sweeping painting *Morning Light, Hunting Island Marshes*. "I really wanted to do a wide, panoramic Lowcountry painting, and this scene with the delicate light, high tide and cloud shelf was irresistible," Ripple explains. "I found the curve of the cloud shelf had to be painted with precision or the impact of the composition was compromised."

Ripple, a self-taught artist, is represented by I. Pinckney Simons Gallery, Crossnore Fine Arts Gallery and his Ripple Effect Studio & Gallery. ●



2

1
Moonlit Night over the Low Country,
oil on linen mounted on board,
8 x 16"

2
*Late Day in the Tidal Marsh, Edisto
Island*, oil on board, 16 x 20"



Downtown PHOENIX

Arizona • art CITY FOCUS

By Taylor Transtrum Photography By Winona Grey

169

Throughout the years, downtown Phoenix has faced substantial change—both physically, as more and more development pops up in the second fastest growing city and fifth largest city in the U.S., and culturally, as residents have had to quickly adjust to their changing home. What hasn't changed, however, is the strong sense of community in the "Valley of the Sun," especially among those involved in the arts.

"I think we have a better sense of community than a lot of downtown areas," shares R.J. Price, the chief marketing officer of Downtown Phoenix Inc., also known as DTPHX, an organization committed to cultivating a better downtown area and experience for visitors and residents alike. "I believe it comes from being the underdogs for so long. Even now as we develop, that sense of community is still there."

For many, the first images that come to mind when talking about Phoenix might be cacti, desert hills,

palm trees or Talking Stick Arena. Or, one might picture the neighboring Superstition Mountains, nearby Camelback Mountain or the Salt River (yes, we do in fact have water here).

Although this imagery is an important part of Phoenix, a rising culture centered around inclusivity, small businesses, community activism and the arts is not to be overlooked.

"The arts community in downtown Phoenix is incredibly diverse, well-informed and growing in talent every day," says Catrina Kahler, president of Artlink Inc. "I would also say it's engaged."

Thanks to organizations like Artlink, the arts community has been on the rise since the late '80s when, in 1989, the organization was officially formed. Shortly thereafter, Artlink organized Phoenix's popular annual art walk, *Art Detour*, a two-day, self-guided tour of downtown's studios, galleries and businesses in various neighborhoods.



ROLAND'S CAFE MARKET BAR

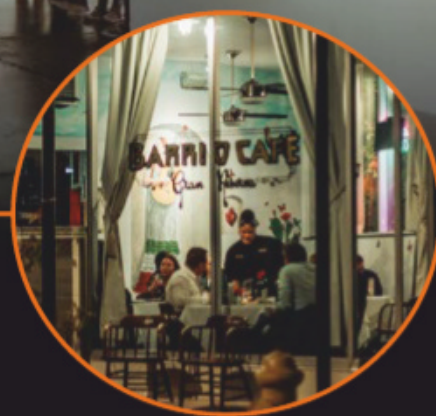
Owned by local culinary legend Chris Bianco and up-and-coming chefs Nadia Holguin and Armando Hernandez, the restaurant perfectly pairs regional cuisine inspired by the owners' unique backgrounds.



PHOTO BY
LINDSAY MCHENRY

WELCOME DINER

Southern comfort food and 1950s flair make this neon lit diner a Garfield neighborhood favorite. Welcome Diner takes being a good neighbor seriously by partnering with local purveyors to source each made-from-scratch dish.



BARRIO CAFE GRAN RESERVA

From celebrated chef Silvana Salcido Esparza comes the sister to popular Barrio Cafe. Gran Reserva is a more intimate take on the highly praised restaurant, serving a special selection of signature dishes.

Art Detour provided both Valley residents and visitors with a rare opportunity to see a variety of local, national and international talent at no cost.

"Artlink was actually born from artists in downtown Phoenix," says Kahler. "Over the past 30-plus years, Artlink has been an organization focused on supporting artists as well as connecting them with the rest of the community."

In 1994, a few years after the organization was formed, Artlink started promoting *First Fridays*. The art walk—held the first Friday of every month—allows the public

to visit many venues for free, closing the gap between local visual and performing artists and the public. As one of the largest monthly art walks in the country, Phoenix *First Fridays* now see anywhere between 14,000 to 20,000 visitors at each event.

A few years later, Artlink introduced *Third Fridays*. Although similar to *First Fridays*, *Third Fridays* have provided visitors an even more arts-centric experience.

"Of the two Fridays, *Third Friday* is definitely more arts-focused," says Kahler. "It's quickly becoming many people's favorite Friday."

Often referred to as "Gallery Night," during *Third Fridays* many arts destinations, businesses and galleries stay open late for the public. Gallery exhibition openings are also a common occurrence during these times. Now, more than ever, *First* and *Third Fridays* are increasingly accessible to the public, thanks to the support of the community and tools like Artlink's online *First Friday* and *Third Friday* maps, which help visitors plan out their routes before venturing downtown.

This March, the organization will be celebrating its 31st annual *Art Detour*,

which Kahler says marks a new age. “It’s a prime year to celebrate Phoenix’s arts and culture community,” she says. “We’re all working together to make it possible for people to experience as much as they can, even if they can only make it out for one day.”

In addition to events like *Art Detour*, Artlink works with local artists to give them the tools they need to have fruitful careers. “Whenever possible, we focus on how we can help educate and guide artists professionally so they’re putting their best foot forward when we’re promoting them,” Kahler says. One way

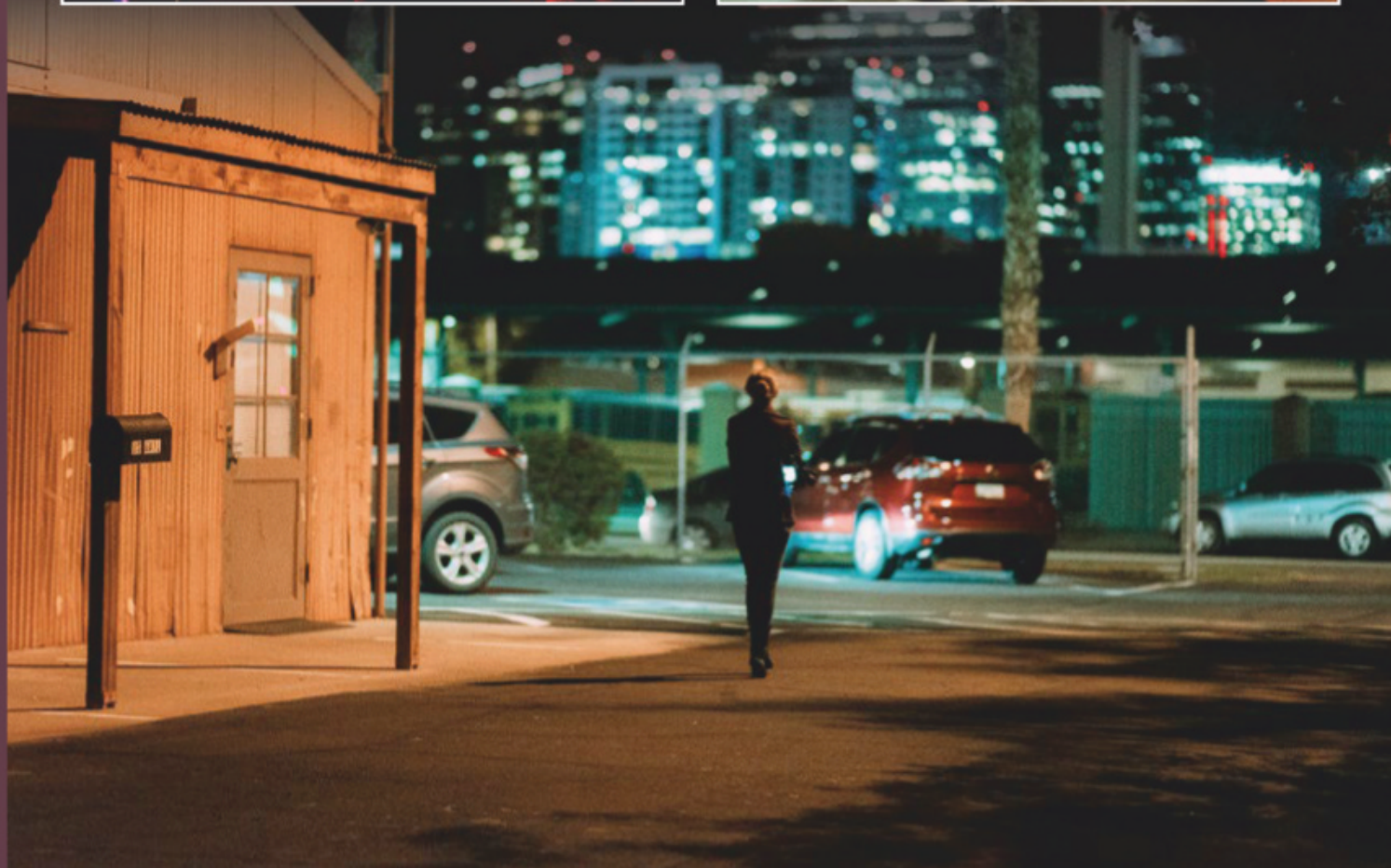
Artlink is doing this is through its new database, *Phoenix Urban Guide*, which is part statewide directory for artists and the like, part community calendar for arts and culture happenings.

To broaden its community impact and help as many artists as possible, Artlink also teams up with organizations like *Downtown Phoenix Inc.* for special projects, including calls for public art, murals, installations and *Pedal to the Metal*, a Phoenix bike rack project that enlisted the help of local artists to beautify the city’s bike racks.

Price says that *Downtown Phoenix Inc.* has been able to support the arts

community in more ways than one thanks to Artlink’s expertise and database of local artists. “That teamwork is invaluable,” he says. “Those projects have been really inclusive. Everyone has the chance to be involved in the work. Artlink is getting stronger and stronger and I hope we’re helping with that through our partnership. I think the future success of Phoenix’s art community at large is dependent on relationships like this.”

Winona Grey—a Phoenix based photographer who shot many of the images in this feature and the woman behind *Phoenix Affair*, an Instagram account documenting





PALABRA/FUTURO

What do you get when you combine art, hair and coffee? An ultra-modern, multipurpose space unlike any other. Crisp white throughout, the part coffee shop, part hair salon serves up some powerful java alongside alongside modern local art.

JOBOT

Located in the heart of Roosevelt Row, this community watering hole is the ideal place to grab a cold brew or a brewski in between gallery hopping. Honoring its artsy location, Jobot is home to plenty of local artwork and locals alike.

LUX CENTRAL

Locals love Lux for its industrial yet cozy and shaggy-chic vibe, delicious eats and drinks. With both bartenders and baristas, this neighborhood hang is perfect for day or night. While you're there, be sure to try the jalapeno bacon mac and cheese.

the downtown Phoenix arts and culture scene—feels the same way as Price.

“There’s a great sense of community here,” she says. “There are a lot of great things happening here and a lot of passionate people.”

Although through Phoenix Affair, Grey is highly active in the arts scene, it hasn’t always been that way.

“When I moved here from Seattle, I was dwelling on this thought that Phoenix didn’t have the kind of culture I was looking for...And then I decided to just

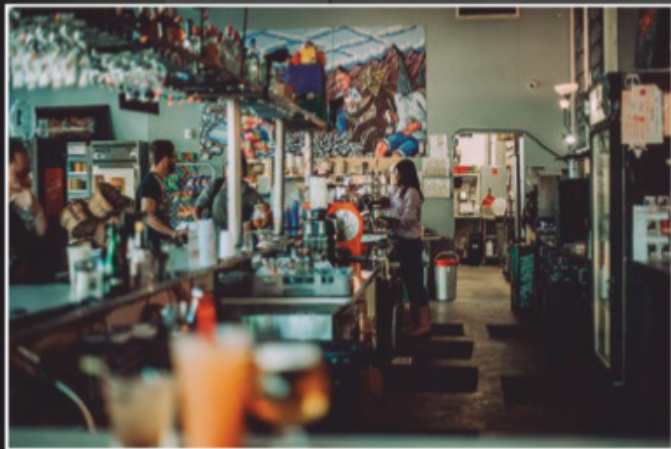
get out with my camera and start photographing what I saw when I went out on First Friday. I started documenting that every month. That’s where the thoughts that led to Phoenix Affair started.”

She adds, “It’s all about getting out and realizing that culture is a conversation. There are things happening all around you. You just have to get out and be in it and be a part of that conversation.”

As a Phoenix transplant, Grey has observed certain aspects of the community that set it apart from others. She says,

“In Phoenix people are really supportive of local artists—specifically muralists, painters and sculptors. A lot of those traditional mediums. I haven’t seen that in other cities to the extent it is here—where people can make really great careers for themselves by making the city beautiful and creating public art.”

One such artist making a name for herself in Phoenix is painter Antoinette Cauley. This month marks the beginning of her solo exhibition at the monOrchid, which will be on view from March 15



through June 17. Her series, *Ain't Nobody Prayin' for Me*, depicts young girls as famous rappers. "The collection is kind of a way for me to vent through these paintings about having to grow up too fast," she says. "In a way, it's me venting onto the canvas. People take a look at it and they think that it's about everything but what it really is." Cauley also documented her experience creating the series for her first documentary film, soon to be released.

Cauley recently became represented by monOrchid, a popular neighborhood gathering place in Roosevelt Row. The gallery/coffee shop/restaurant/co-working space/

event venue has been an integral part of the arts community since 1999. Since then, the multipurpose space has led the way in revitalizing the area and making it an arts centric community. As an Arizona native and an active member of the city's arts and hip-hop community, Cauley has witnessed Phoenix's growth firsthand throughout the years.

"It's been crazy to watch" she says. "The hard part has been watching some families and businesses get pushed out due to high-rise development. It's going to be really interesting to watch the next five years and see how things change. I'm really curious."

Cauley isn't alone in her concerns. While the city's growth has been great in many ways, it's not without its setbacks. On one hand, Phoenix's development has been essential to creating more jobs and opportunities by bringing more businesses and companies to the area. However, as housing costs go up and expensive high-rises become more prevalent, some community members are being pushed out.

"It's important that we keep our foot on the gas by lifting up the arts community as much as we can and evangelizing for the community," Price advises. "We have to be their advocates. We believe in leading by

BEST TIMES TO VISIT:

March marks the season of art—and baseball, as Arizona is a popular hub for Major League Baseball's spring training. Not into sports? Don't sweat it. March is an excellent time to visit the area thanks to favorable early spring weather and *Art Detour*, Phoenix's original art walk. For those who can't make the trip out this spring, events like Phoenix's First Fridays Art Walk and Third Fridays (aka "Gallery Night") make it worth the visit year-round. Plus, Phoenix is the perfect place for a break from harsh winter weather.



STAY



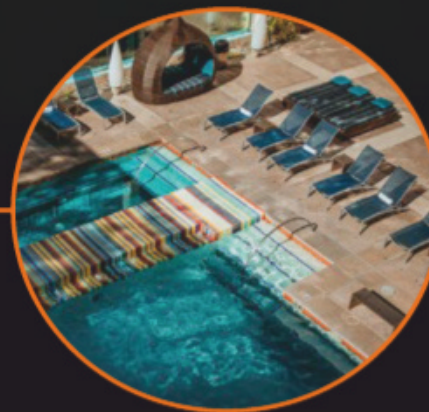
KIMPTON HOTEL PALOMAR PHOENIX

Just a stone's throw away from CityScape and Chase Field, this dapper destination puts guests right in the center of the action in downtown Phoenix. Plus, with its rooftop pool, soaking up city views is easy.



FOUND:RE

This boutique hotel is fitting for its Roosevelt Row location. Designed specifically with art lovers in mind, FOUND:RE features local art and luxe amenities throughout—so guests can discover something new around every corner and hallway.



THE CLARENDON HOTEL & SPA

The first thing to know about the desert is that pool days are an absolute must. This mid-century modern boutique hotel is the perfect place for a swim, thanks to both its iconic pool and indoor and outdoor VIP cabanas.

example. I hope that not only other entities downtown will follow suite but that what is happening in the arts community downtown will be replicated in other markets."

Also among Phoenix's champions for the arts is the Phoenix Office of Arts and Culture.

"The City of Phoenix has supported the [arts] sector since 1985 to ensure that Phoenix is a great place to live, work and visit, investing nearly \$1 million annually

in grant funding to groups both large and small," says Executive Director Mitch Menchaca. "We want the arts to be accessible to residents and visitors alike—a source of pride and beauty for everyone."

"As part of Phoenix's vibrant and flourishing arts community, we remain committed to increasing access to inspiring art for all people in the Valley," says Amada Cruz, the Sybil Harrington director and CEO of Phoenix Art

Museum. "Through our wide range of exhibitions, featuring works by international, national and local artists, and through our collaborations with artists from across our city and region, we hope to continue igniting imaginations and inspiring new generations of museum-goers for years to come."

While change is inevitable for Phoenix, one thing is certain—the arts community is here to stay. ●



FOLLOWING PHOENIX:

For all things Phoenix, these local movers and shakers are ones to watch on Instagram.

Phoenix Affair: @phoenixaffair

Phoenix General: @phxgeneral

Phoenix Flea: @phxflea

Artlink Inc.: @artlink_phoenix

monOrchid: @themonorchid

Downtown Phoenix Inc.: @downtownphoenix

For The People: @shopforthepeople

Murals of Phoenix: @muralsofphoenix

Roosevelt Row: @rooseveltrowcdc

Phoenix Public Market: @phxpublicmarket



GALLERIES/COLLECTIVES

- 1 **Vault Gallery** (7a to 6p)
411 N Central Ave.
- 2 **First Studio**
631 N 1st Ave. | 602-957-7760
- 3 **Olney Gallery at Trinity Cathedral**
100 W Roosevelt St. | 602-254-7126
- 4 **FOUND:RE Phoenix**
1100 N Central Ave. | 602-875-8000
- 5 **New City Studio**
1300 N Central Ave.
- 6 **Sisao Gallery**
1501 NW Grand Ave. | 602-358-8185
- 7 **Grand ArtHaus**
1501 NW Grand Ave. | 602-388-4445
- 8 **Five15 Arts at Chartreuse**
1301 NW Grand Ave. | 480-544-2162
- 9 **Abe Zucca Gallery**
1301 NW Grand Ave.
- 10 **Belhaus**
1301 Grand Ave. Ste 6 | 602-708-3859
- 11 **(9) The Gallery**
1229 NW Grand Ave. | 602-465-3264
- 12 **monOrchid**
214 E Roosevelt St. | 602-253-0339
- 13 **Modified Arts**
407 E Roosevelt St. | 480-326-6551
- 14 **eye lounge**
419 E Roosevelt St. | 602-430-1490
- 15 **The Gallery @ City Hall** (10a to 2p)
200 W Washington St.
- 16 **Adapt Gallery**
215 E Grant St. | 480-231-5209
- 17 **Bentley Gallery**
215 E Grant St. | 480-946-6060
- 18 **ASU Step Gallery @ Grant Street Studios**
605 E Grant St. | 480-760-1709
- 19 **The Hive Gallery**
2222 N 16th St. | 602-254-1641
- 20 **The Collective Gallery @ the Artery**
623 E Indian School Rd. | 623-326-2691
- 21 **Studio 6 @ the Artery**
625 E Indian School Rd. | 602-997-9339
- 22 **Exposed Gallery**
4225 N 7th Ave. | 602-370-3260

ART SPACES/ CULTURAL VENUES

- 1 **Onyx Arts and Events**
1346 W Roosevelt St. | 602-595-8484
- 2 **TRANS AM**
1506 NW Grand Ave.

- 3 **Grand Avenue Records**
1504 NW Grand Ave. | 602-730-2991
- 4 **Hazel & Violet**
1301 NW Grand Ave. | 480-544-2162
- 5 **Phoenix Trolley Museum**
1117 NW Grand Ave.
- 6 **Yoga Styles**
1023 NW Grand Ave. | 602-312-5292
- 7 **11th Monk3y Industries** (closed until Nov)
1022 NW Grand Ave. | 602-710-8214
- 8 **Unexpected**
734 W Polk St. | 602-638-1313
- 9 **Heard Museum**
2301 N Central Ave. | 602-252-8840
- 10 **University Club of Phoenix** (by appt)
39 E Monte Vista Rd. | 602-254-5408
- 11 **Central Church, A United Methodist Community**
1875 N Central Ave.
- 12 **Phoenix Art Museum**
1625 N Central Ave. | 602-257-1222
- 13 **@Central Gallery**
1221 N Central Ave. | 602-262-4636
- 14 **Cutler Plotkin Jewish Heritage Center**
122 E Culver St. | 602-241-7870
- 15 **Phoenix Center for the Arts**
1202 N 3rd St. | 602-254-3100
- 16 **Warehouse 1005 & PSA Art Awakenings Downtown Gallery**
1014 N 2nd St. | 602-340-1675
- 17 **XICO Inc. Hot Box Pop-Up Shipping Container Galleries**
411 E Roosevelt St.
- 18 **Alwun House Foundation**
1204 E Roosevelt St. | 602-253-7887
- 19 **University of Arizona College of Medicine-Phoenix** (9a to 5p)
435 N 5th St. | 602-827-2002
- 20 **CREATE at Arizona Science Center**
600 E Washington St. | 602-716-2073
- 21 **George Washington Carver Museum and Cultural Center** (by appt)
415 E Grant St. | 602-254-7516

PERFORMING ARTS/ ARTIST STUDIOS

- 1 **Puppet Pie**
1301 Grand Ave. Studio 4 | 602-842-9433
- 2 **Fushicho Daiko Dojo**
925 Grand Ave. | 602-350-0343
- 3 **Crescent Ballroom**
308 N 2nd Ave. | 602-716-2222
- 4 **Valley Bar**
130 N Central Ave. | 602-368-3121
- 5 **Herberger Theater Center**
222 E Monroe | 602-254-7399
- 6 **The Nash**
110 E Roosevelt St. #110 | 602-795-0464

LOOK FOR VIDEOS
IN THIS ISSUE

ARTISTS IN THIS ISSUE

Arnett, JoAnna	166	Demi	93	Kow, Sharon Siew Suan	72	Perkins, Davis	48
Aubert, Giuliana	92	Di Grazia, Gemma	107	Lee, Gloria	160	Potter, Joan	102
Aubrey, Kate	87	Dill, Lesley	151	Leslie, Alfred	128	Ripple, Jeff	168
Baird, Cecile	75	Drake, Marilyn	156	Levenson, Shana	75, 78	Robert, Hubert	118
Balmert, Nancy	106	Edwards, Sterling	167	Liberti, Chris	112	Rosales, Harmonia	78
Barber, Chantel Lynn	87	Farrell, Karolyn	94	Longhurst, Kathrin	149	Rosen, Cynthia	92
Basham, Jill	114	Farthing, Kathleen Gray	87	Luxenburg, Sheryl	70	Ruddy, Sally	108
Becker-Black, Alexandra	79	Feuerman, Carole A.	150	Marina, Marina	146	Scott, Richard Thomas	40
Béjar, Juan	152	Fiore, Peter	120	Martin, Rebecca	87, 108	Selski, Margo	152
Bell, Tim	119	Garns, Allen	156	McHorse, Christine Nofchissey	151	Seymour, Claudia	86
Bensly, Bryony	153	Garoutte, PJ	158	Merkin, Karen	84	Shannon, Joe	120
Bhosle, Suchitra	77	Goetz, Martha	158	Mihanovic, Zvonimir	138	Shults, Ian	142
Blizard, Peggine	102	Gonske, Walt	102	Minervini, Robert	58	Sievers, Matthew	161
Bongiorno, Leigh	82	Graves, Sandy	164	Monafo, Janet	79	Smith, Clive	101
Bradley, Paige	82	Greive, Amanda	70	Mooney, Martin	102	Smith, Kiki	151
Branch, Betty	117	Groesser, Debra Joy	166	Moore, Trina	96, 102	Smith, Suzy	73
Brigham, Holly Trostle	144	Halasz, Peter	124	Moran, Thomas	118	Sorley-Keichinger, Cindy	94
Budan, Karen	48	Harker, Brooke	94	Morris, Gail	154	Sprung, Sharon	71
Buller, Philip	136	Hesson, Dyana	109	Movchan, Yana	106	Stott, Christopher	132
Calle, Paul	44	Hicks, Ron	130	Murray, Paul	157	Stratton, June	80
Carr, Monique	95	Hollingsworth, Karen	72	Nehbrass, Jennifer	134	Thayer, Polly (Starr)	104
Cavanaugh, Ali	76	Huckins, Shawn	148	Noonan, Fran	112	Thiel, Lesley	74, 153
Chidester, Wendy	78	Hull, Karen	74	Nyayapathi, Sivananda	48	Thomas, Mary Alayne	86
Comrie, Wanda	73	Hyland, Jeanne	96, 109	Ogilvie, Susan	157	Tuma, Maria	96
Cooke, Brent	106	Johnson, Andrea	100	O'Reilly, Elizabeth	80	Venditti, Jerry	46
Copeland, Emily	64	Johnson, Coreen	84	Pacula, Alexandra	126	Wert, Eric	104
Corpora, Sandra	48	Johnson, Rochelle	166	Palecek, D.K.	46	Woodfin, Brad	149
Cotton, Courtney	164	Jones, Jane	71, 82	Peng, Lo Chan	148		
Currier, Erin	80	Kloss, Gene	158	Peperkamp, Jantina	153		

ADVERTISERS IN THIS ISSUE

Albin Polasek Museum / Winter Park, FL	97	CastArt Studio / Victoria, BC	98	Manitou Galleries / Santa Fe, NM	25	Representational Art	
Anna Rose Bain / Westminster, CO	99	Center for the Arts		Martin, Rebecca / Lafayette, CO	105	Conference, The / Thousand Oaks, CA	6
Arcadia		Evergreen / Evergreen, CO	167	Maxwell Alexander		RJD Gallery / Bridgehampton, NY	2-3
Contemporary / Pasadena, CA	Cover 2, 1	Chrysler Museum of Art / Norfolk, VA	31	Gallery / Los Angeles, CA	19	Ruddy, Sally / Waterford, CA	105
Architectural Digest		Cotton, Courtney / Denver, CO	36	Meibohm Fine Arts / East Aurora, NY	37	Salamatina Gallery / Manhasset, NY	12
Design Show / New York, NY	18	Cutter & Cutter Fine Art		Merkin, Karen / Maryland, VA	89	Sandra Corpora Fine Art / Bethlehem, PA	49
Arizona Fine Art EXPO / Scottsdale, AZ	99	Galleries / St. Augustine, FL	16-17	National Oil & Acrylic		Sandy Graves Art / Steamboat Springs, CO	38
Art on Paper / New York, NY	30	Cynthia Rosen Fine Art / Dorset, VT	24	Painters' Society, The / Houston, TX	34, 35	SculptureTucson / Tucson, AZ	28
Aubert, Giuliana / Palos Verdes Estates, CA	43	Exclusive Collections		Nedra Matteucci Galleries / Santa Fe, NM	27	Seymour, Claudia / New Canaan, CT	89
Aubrey, Kate / Reno, NV	83	Gallery / Solano Beach, CA	26	Nyayapathi, Sivananda / Suwanee, GA	49	Somerville Manning	
Balmert, Nancy / Seabrook, TX	103	Farrell, Karolyn / Fayetteville, AR	88	Pastel Society of		Gallery / Greenville, DE	13
Barber, Chantel Lynn / Bartlett, TN	88	Farthing, Kathleen Gray / Alliance, OH	90	New Mexico / Albuquerque, NM	20	Studio 7 Fine Art	
Basham, Jill / Trappe, MD	113	George Billis Gallery / New York, NY	21	Perkins, Davis / San Rafael, CA	49	Gallery / Bernardsville, NJ	121
Bennett Prize, The / Pittsburgh, PA	97	Golden K Studio / Kitscoty, AB	91	Phoenix Affair / Phoenix, AZ	97	T.H. Brennen Fine Art / Scottsdale, AZ	29
Blue Rain Gallery / Santa Fe, NM	Cover 4	Harker, Brooke / Los Angeles, CA	90	Phoenix Art Museum / Phoenix, AZ	Cover 3	Trina Moore Studio	
Bongiorno, Leigh / Cleveland, OH	10	Hyland, Jeanne / Santa Fe, NM	91	Plein Air Artists Colorado / Boulder, CO	163	& Gallery / Olympia, WA	47
Bonner David Galleries / Scottsdale, AZ	9	Joe Shannon Art / Glen Echo, MD	121	Plein Air Easton / Easton, MD	122	Tuma, Maria / Hialeah, FL	91
Bradley, Paige / Stamford, CT	39	Johnson, Coreen / Rochester, MN	81	Portrait Society		Vose Galleries / Boston, MA	23
Branch, Betty / Roanoke, VA	115	Johnson, Rochelle / Denver, CO	163	of America / Tallahassee, FL	32	Waterfowl Festival / Easton, MD	98
Budan, Karen / Scottsdale, AZ	49	Long's Park Art Festival / Lancaster, PA	22	Rehs Contemporary			
Carr, Monique / Johnson City, TN	90	Lotton Gallery / Chicago, IL	5, 7	Galleries, Inc. / New York, NY	11		

PhxArt



Agnes Pelton

Desert Transcendentalist

Explore the sometimes mysterious, always transcendent world of Agnes Pelton.

ON VIEW **MARCH 9 – SEPTEMBER 8**

PHXART.ORG

CENTRAL + MCDOWELL

@PHXART

Phoenix Art Museum

Agnes Pelton: Desert Transcendentalist is organized by Phoenix Art Museum. It is made possible through the generosity of The Andy Warhol Foundation for the Visual Arts and is supported in part by an award from the National Endowment for the Arts. IMAGE CREDIT: Agnes Pelton, Day, 1935. Oil on canvas. Collection of Phoenix Art Museum, Gift of The Melody S. Robidoux Foundation.